ARCHÆOLOGICAL SURVEY OF MYSORE

ANNUAL REPORT 1933

S - Sukhankar

University of Mysore

ANNUAL REPORT

OF THE

MYSORE ARCHÆOLOGICAL DEPARTMENT

FOR THE YEAR 1933

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HARNAHALLI LAKSHMINARASIMHA TEMPLE, CEILING (p. 59).

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ARCHAEOLOGICAL SURVEY OF MYSORE.

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1933.

PART I—ADMINISTRATIVE.

Staff.

There was no change in the staff of the department and Dr. M. H. Krishna, M.A., D.LIT. (LOND.), continued as part-time Director.

Tours.

The Director and party toured in parts of the western districts of the State in connection with the conservation and study of ancient monuments and for collecting photographs, drawings and descriptive notes for a monograph on Chālukyan Architecture in Mysore. The Assistant to the Director toured in the Mysore District and collected a number of useful inscriptions. The Architectural Assistant could not tour owing to other work in connection with the D. P. W. at Bangalore.

Monuments.

Detailed studies are now published of many important monuments like those of Gōvindanahaḷḷi, Nuggihaḷḷi, Mosaḷe, Kōravangala, and Beḷavāḍi. The attention of the department was focussed on the study of Chālukyan Architecture.

Epigraphy.

The most important piece of work in Epigraphy during the year was the detailed study of the inscriptions of Sṛiṅgēri and its famous Matt founded by Śaṅkarāchārya. In view of the controversy about the authenticity of the Sṛiṅgēri records, a detailed examination became necessary. Some of the notes taken by Mr. R. Narasimhacharya in the year 1916 were found highly useful in this connection.

Manuscripts.

Two new Kannaḍa manuscripts were obtained and studied during the year. One was a Kannaḍa rendering of the Padma Purāṇa by the famous author Chikupādhyāya of Chikka Dēvarāja's Court. It throws interesting light upon the progress of Vaishṇavism in Mysore and on the social life of the times. Another work was the Navarasa Alaṅkāra by Timmarasa, a valuable Kannaḍa work containing a description of the nine rasas or 'flavours' of poetics.

Publications.

During the year, the General Index for the letters A to K of the Epigraphia Carnatica was made ready for publication as Part I of the 13th volume of the Epigraphia Carnatica series. The Annual Reports for the years 1931 and 1932 were prepared, but could not be printed.

Conservation.

The notes made by the Director about the repairs and conservation needs of the monuments studied by him are published in the body of this Report. Notes received from the Office of the Government Architect regarding the work done by that office for the conservation of monuments, are embodied in Appendix "A".

The staff of the department worked with deligence and zeal and helped greatly in making the work of the year successful.

PART II—STUDY OF ANCIENT MONUMENTS.

HOSAHOLALU.

LAKSHMĪNĀRĀYAṆA TEMPLE.

History.

No inscription concerning the Lakshmīnārāyaṇa temple of Hosahoḷalu has yet been found. In the annual report of the department for 1915, page 19, it was guessed that the temple might belong to 1118 A. D., but in the lists of monuments published by the department, Mr. R. Narasimhachar thinks that the temple might have been built about 1250 A. D. It is now thought that it was built at about the same time as the Nuggehaḷḷi temple whose date is 1240 A.D. However, this temple appears to have retained its original form for a long time and in recent years a maṇṭapa of twelve aṅkaṇas was constructed of granite stone in front of the temple. A small room to the south-east of the navaraṅga on the outside served for sometime as a kitchen. Recently a large room has been constructed to the south of the mukhamaṇṭapa for the same purpose. It appears that about 20 yards away from the temple and around it there was formerly a compound wall. This has now disappeared. Another wall is in the course of construction. The general features of the village indicate that it must have been originally a complete agrahāra built in the fertile valley with the Lakshmīnārāyaṇa temple in the centre, the Harihareśvara temple to the east-north-east and a protecting wall around the village as at Sōmanāthapur. The agrahāra has now practically disappeared leaving Hosahoḷalu, a village of weavers.

General description.

The main temple, a trikūṭāchala of the Hoysaḷa style, is built on a platform, 4½′ high, following roughly the contour of the temple. The navaraṅga has only a small extension eastward consisting of the *jagali* platform and the doorway aṅkaṇas. Thus the navaraṅga is smaller in dimensions than that of Kappechennigarāya of Bēlūr and of Sōmanāthapur. Of the three cells, the north and the south ones are square in plan both inside and outside, though they have the centre of each side slightly projecting. The main cell also is on a 16 pointed star plan but since it has three outer niches on the south, west and north, it assumes a much more important position in the plan. Of the three cells, it only has a sukhanāsi and a tower. The general features of the temple indicate that it must have been constructed by some important official about the middle of the 13th century A. D. The main temple only, which is Hoysaḷa, is here studied.

The platform on which the temple is built was originally supported by elephants, five of which now remain. The elephants are all crude and two of them almost unworked.

Detailed Study of the Sculptures.

Elephants' frieze.

The walls of the main temple begin at the bottom with a frieze of elephants of the usual type. The one thing which is of special interest in this frieze is that here and there among the elephants is carved a man fighting a tusker or a tōraṇa with a seated Yaksha. For the sake of convenience, the outer face of the main temple is divided into 19 sections marked in the plan.

Horsemen frieze.

The frieze of horsemen is of the usual character; only there are more horses wearing armour than even at Sōmanāthpur, the most favourite pose being canter.

Scroll frieze.

A scroll frieze of fine workmanship runs round the temple, though there is nothing remarkable in it.

Mythological frieze.

Above it is a frieze illustrating Hindu mythology the first portion on the south-east being the churning of the milky ocean, that on the south, the Rāmāyaṇa, on the west the Mahābhārata and on the north-east, the Bhāgavata. Some of the important scenes are here identified.

1. (*a*) Varāha fighting the demons.
(*b*) Garuḍa's war with the Dēvas.
(*c*) Garuḍa brings amṛita kalaśa to the earth.
(*d*) The Dikpālakas in a row proceed to witness Samudramathana.

2. (*a*) Samudramathana (partly hidden in the kitchen wall).

3. (*a*) Hiraṇyakaśipu persecutes Prahlāda
(*b*) with elephants, serpents, fire and goblins; by throwing him down from the hills, and dipping in the ocean; but cannot subdue him. Vishṇu appears in his viśvarūpa and assures protection to Prahlāda.

4. (*a*) Narasimha slays Hiraṇyakaśipu.
(*b*) Kumārasvāmi leads the Dēvas in the war against the three cities.
(*c*) The forces of Śiva fight the demons (Andhakāsura ?)
(*d*) Śiva as Gajāsuramardana.

Rāmāyaṇa.

(*e*) Daśaratha and his queens.

5. (*a*) Daśaratha performs *putrakāmēshṭhi.*
(*b*) Ahalyā is freed from her stony prison. (Local people identify it as the birth of Sītā.)

(c) Rāma and Lakshmaṇa proceed to Janaka's court.
(d) Marriage of Rāma with Sītā.
(e) Rāma defeats Paraśurāma.

6. (a) Rāma's impending installation as yuvarāja is celebrated.
(b) Rāma, Lakshmaṇa and Sītā proceed to the forest.
(c) Kabandha is slain as also Khara and his brothers.
(d) Śūrpanakhī is disfigured.
(e) Rāma pursues the golden deer and shoots it.

7. (a) Rāvaṇa who is incited by Śūrpanakhī abducts Sītā in the guise of a ṛishi.
(b) Jaṭāyu fights and dies.

8. (a) Rāma slays a demon.
(b) Hanumān meets Rāma.
(c) Vāli fights Sugrīva.
(d) Vāli is slain after the seven palms are shot through.
(e) Coronation of Sugrīva.
(f) Hanumān receives Rāma's ring.
(g) He rescues the monkeys from Svayamprabhā's cave and reaches the ocean.
(h) Hanumān crosses the ocean.

9. (a) He defeats Laṅkiṇī.
(b) He meets Sītā.
(c) He fights the rākshasas.
(d) He is captured by Indrajit.
(e) He argues with Rāvaṇa.
(f) He burns Laṅkā. } Pl. IV, 1.
(g) The ocean is bridged.
(h) The battle begins.

10. (a) Rāvaṇa and his forces issue forth to battle.
(b) Lakshmaṇa swoons.
(c) Hanumān brings Sañjīvaparvata.
(d) Lakshmaṇa resumes the battle.
(e) Indrajit performs a sacrifice.
(f) Lakshmaṇa slays Indrajit.
(g) Battle between Rāma and Rāvaṇa.
(h) Rāvaṇa is slain.

11. (a) Coronation of Vibhīshaṇa.
(b) Sītā proves her purity and Rāma sets up Rāmēśvara liṅga.
(c) Rāma and Sītā return home in the Pushpaka.

Mahābhārata.

12. (*a*) Bhīma shakes the Kauravas off their tree perch.
(*b*) Yudhishṭhira plays the dice and loses the kingdom.
(*c*) Duśśāsana unrobes Draupadī.
(*d*) Kṛishṇa appears to the Pāṇḍavas (damaged).
(*e*) Two heroes fight (to be identified).
(*f*) The story of Arjuna and the Kirāta.
(*g*) Arjuna obtains boons.

13. (*a*) In Virāṭanagara, Bhīma fights the wrestlers and an elephant.
(*b*) Bhīma slays Kīchaka and appeases Draupadī.
(*c*) Arjuna rescues Virāṭa's cows.

14. (*a*) The great war begins.
(*b*) Duśśāsana is slain by Bhīma and Draupadī fulfils her vow.
(*c*) Bhīma fights Bhagadatta's elephant.

15. (*a*) Arjuna pins the hands of the Sama-saptakas into their mouths.
(*b*) A yōgi is beheaded (locally interpreted as Bhūrīśrava).
(*c*) Arjuna fights Saindhava whose head flies across the ocean to the hands of his father who is in yōga. (Pl. IV, 2.)

16. (*a*) Drōṇa lays down arms and is beheaded by Dṛishṭadyumna.
(*b*) The Chakra-vyūha—a small figure almost invisible with wax, oil, etc. This is worshipped by the local women in labour.
(*c*) Abhimanyu is slain.
(*d*) Karṇa is anointed as the Generalissimo.
(*e*) Karṇa battles with Arjuna.

17. (*a*) Bhīma slays Duryōdhana and his brothers.
(*b*) Duryōdhana is forced to come out of the Vaiśampāyana lake.
(*c*) Kṛishṇa slaps his thighs while Bhīma is fighting with Duryōdhana.

18. (*a*) Duryōdhana is mortally wounded.
(*b*) Aśvatthāman promises vengeance.
(*c*) Kṛishṇa hides the Pāṇḍavas.

19. (*a*) Aśvatthāman slays the Upa-Pāṇḍavas and shows their heads to Duryōdhana.
(*b*) Arjuna fights Aśvatthāman.
(*c*) Kṛishṇa protects Uttara with his chakra.
(*d*) The Pāṇḍavas worship a tree.
(*e*) Last moments of Bhīshma.
(*f*) The coronation of Yudhishṭhira.
(*g*) A prince in durbar, possibly the Hoysaḷa king of the time. (Compare similar panels at Bēlūr, Haḷebīḍ, etc.)

Makaras.
Swans.

Next above is a frieze of makaras, most of which have riders, here and there; lions are carved in the corners. The makaras and the swans above them are well ornamented. The swans are fine and are shown in their usual attitudes of pecking, beaking, feeding themselves and feeding the young. One group on face 7 shows a young swan seated on her mother's back.

Yakshas.

Next above the swans in the portion of the temple to the east of the cells and under the railings is a row of plain pilasters between each pair of which is a seated Yaksha. Occasionally a Yakshiṇī takes the place of a Yaksha. On each pilaster is a turret and between the turrets are generally the rearing lions and in a few places, instead of the rearing lions Saḷa fighting two lions.

Scroll work.
Railing panels.

A narrow scroll, 3″ wide occurs next and further up the railings. To the right and left of the main entrance of the navaraṅga in front of the temple runs a row of stone railings slightly slanting forward and having the face divided into panels of 9″ × 8″ by double pilasters of the round type. There are fine sculptures illustrating the Bhāgavata and other myths on these panels. Since the two front panels by the east door have been removed, the following descriptions begin on the south-east, inside the kitchen.

1. (*a*) Corner lion.
   (*b*) A man with pestle and mortar stands with folded hands before a deer (to be identified).
   (*c*) Kṛishṇa appears to his parents in prison in his *viśvarūpa.*
   (*d*) Vasudēva carries Kṛishṇa across the Yamunā and exchanges him with Gōpī's child, Durgā.
   (*e*) Child Kṛishṇa is brought up.
   (*f*) Kṛishṇa slays Pūtanī.
   (*g*) He slays a horse demon.
   (*h*) He dashes an ass against a plantain tree.
   (*i*) He kills Dhēnukāsura.
   (*j*) He kills Bakāsura.
   (*k*) Durgā slays Mahishāsura.
   (*l*) Kṛishṇa kills Bakāsura—repeated.
   (*m*) Corner lions.

2. THE BHĀGAVATA STORY IS CONTINUED IN DISORDER.

   (*a*) Kṛishṇa slays a demon.
   (*b*) Kṛishṇa cures and thanks the dwarf woman.
   (*c*) Akrūra takes Kṛishṇa and Balarāma in a chariot.

(*d*) Kṛishṇa shows *viśvarūpa* to Akrūra in the Jumnā.
(*e*) Kṛishṇa fights Kamsa's elephant.
(*f*) Kṛishṇa overcomes the wrestler, Chāṇūra.
(*g*) Kṛishṇa slays Kamsa—end of south railing.

North-east railing from the north-eastward:—

18. (*a*) Obscene.
(*b*) Obscene.
(*c*) Couple at love.
(*d*) A fish (Matsyāvatāra).
(*e*) Kūrmāvatāra.
(*f*) Varāhāvatāra (Anthropoid).
(*g*) Corner lions.

19. (*a*) Narasimhāvatāra.
(*b*) Vāmanāvatāra.
(*c*) Paraśurāmāvatāra.
(*d*) Śrī Rāma.
(*e*) Halāyudha.
(*f*) Buddha.
(*g*) King seated in state—Could it be the builder?
(*h*) Corner lions.

Pierced windows.

Above the railings between pond-shaped pilasters is now a stone wall, only portions of which are covered by pierced windows. In two places, however, modern wooden windows have been inserted.

Eaves.

Above this level is the row of eaves ornamented, as usual, with small kīrtimukhas and beaded pendants.

Large wall images.

The large wall images are dealt with here in groups with a chief deity in the centre and consorts and other attendants at the sides. These latter are of the usual type holding padma, phala, chāmara, etc. The chief images are themselves about 2½ feet high; and including the pedestals and the tōraṇas, about 4 feet high. The pedestals form one continuous row ornamented with creeper scroll having lion faces in the corners and buds or Garuḍas in the convolutions. They remind us of the similar scroll base at the Hoysaḷēśvara and Nagarēśvara temples at Haḷebīḍ. The tōraṇas are nearly all of the creeper type, the old serpentine and jewel forms appearing rarely. The images are well worked and well proportioned and resemble those by Mallitamma and others on the north and south cells at Sōmanāthapūr. There are very few ugly figures which fact shows uniformity of execution. The chief figures are here named under the respective wall sections:—



1. YOGAMADHAVA (p. 10).



2. DHANVANTARI (p. 9).



3. DAKSHINAMURTI AND MOHINI (p. 9).



4. DANCING SARASVATI (p. 10).



3. (*a*) Amaravīranārāyaṇa, also called Paravāsudēva, seated in sukhāsana in the coils of Anaṅta.

(*b*) Kēśava standing with consort admiring herself in a mirror.

(*c*) Sarasvatī dancing with drummer to left.

4. (*a*) Brahma standing, bearded (rosary, pāśa, ladels and kalaśa).

(*b*) Nārāyaṇa.

(*c*) Lakshmīnārāyaṇa in sukhāsana with attendent group.

(*d*) Mādhava with Mōhinī to left.

(*e*) Lakshmī standing (padma, chakra, śaṅkha, kalaśa).

5. (*a*) Pārvatī dancing with Gaṇēśa to right and Kumāra to left. (Six hands: rosary, goad, svargahasta, pāśa, lambahasta, phala.)

(*b*) Gōvinda.

(*c*) Lakshmīnārāyaṇa seated.

6. (*a*) Vishṇu.

(*b*) Madhusūdhana.

(*c*) Indra and Śachī on Airāvata going forth to defend the Pārijātā.

(*d*) Kṛishṇa and Satyabhāmā, borne by Garuḍa, give fight to retain the Pārijātā.

(*e*) Trivikrama.

(*f*) Vāmana.

7. (*a*) Gōvardhanadhāri—well worked.

(*b*) Two-handed Vishṇu (Dhanvantari?) seated in padmāsana with a bowl of sweets in the right hand and kalaśa in the left—in field chakra to right and śaṅkha to left. (Pl. II, 2.)

(*c*) Mōhinī dancing with Dakshiṇāmūrti admiring her. The latter wears kullāvi, long coat, goad, and bowl with chakra. (Pl. II, 3.)

(*d*) Śrīdhara with Garuḍa to his right.

8. South Niche.

This structure which must have been built along with the original temple itself has above the mythological frieze a row of large images, the makaras and swans being omitted. The niche has two stories with the usual tower on top.

(*a*) Two-handed Pāṇḍuraṅga faces east with his hands akimbo holding: right: padma; left: conch.

It is most interesting to find an image of Pāṇḍuraṅga here.

(*b*) Niches vacant.

(*c*) Yōgānarasimha with Kōdaṇḍarāma and Lakshmaṇa to the left.

9. (*a*) Hṛishīkēśa.

(*b*) Padmanābha.

(*c*) Vēṇugōpāla.

(*d*) Śāradā--dancing (with pustaka in one of her hands). Pl. II, 4.
(*e*) Dāmōdara.

10. WEST NICHE.

(*a*) Pārvatī seated.
(*b*) Niches vacant.
(*c*) Brahma standing with Śāradā to left.

11. (*a*) Saṅkarshaṇa.
(*b*) Śāradā.
(*c*) Bhairava (6 hands: sword, chakra, triśūla, ḍamaruga, śaṅkha, bowl and head).
(*d*) Vāsudēva.

12. NORTH NICHE.

(*a*) Pārvatī seated.
(*b*) Both niches vacant.
(*c*) Gaṇēśa dancing with accompaniments.

13. (*a*) Pradyumna.
(*b*) Vēṇugōpāla.
(*c*) Mahālakshmī dancing with accompaniments (eight hands: abhayahasta, padma, chakra, svargahasta, śaṅkha, lambahasta, phala, dāna.—To her right in the corner are two monkeys fighting for a fruit.

14. (*a*) Aniruddha.
(*b*) Purushōttama.
(*c*) Mahishāsuramardinī with lion on pedestal.
(*d*) Yōganārāyaṇa. (Pl. II, 1.)
(*e*) Adhōkshaja.
(*f*) Narasimha: standing.
(*g*) Achyuta.

15. (*a*) Lakshmīnārāyaṇa in sukhāsana.
(*b*) Janārdana.
(*c*) Kāḷiṅgamardana with the river Yamunā on the pedestal. To his left is Mōhinī molested by a monkey.

16. (*a*) Durgā (as Vaishṇavī) standing with goblins on each side. (Eight hands: sword, arrow, trident, chakra, śaṅkha, ḍamaruga, bowl and head).
(*b*) Upēndra (Śaṅkha, gadā, padma, chakra). These attitudes are of Śrī Krishṇa (artist's mistake); for Upēndra padma and chakra shall be interchanged.
(*c*) Lakshmīnārāyaṇa in sukhāsana.



HOSAHOLALU: LAKSHMINARAYANA TEMPLE, NORTH VIEW OF TOWER (p. 11).

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The mukhamaṇṭapa is a rough modern structure of granite built about two generations ago. The navaraṅga doorway which is now covered over with a thick coat of chunām has a well worked lintel. In its centre is standing Vishṇu and on either side of him are Saḷa and dancing groups with warriors and lions destroying elephants. Above the cornice is a group with perhaps dancing Kṛishṇa in the centre. The chunām has to be carefully cleaned for further study.

Navaranga.

The navaraṅga has nine aṅkaṇas with an extra aṅkaṇa near the east door and narrow *jagali* platforms or stone benches on either side. It has nothing remarkable except its fine pillars and ceilings. The 'jagalis' are now used as store rooms. These should be avoided as soon as a regular store room is built.

Against the west wall of the navaraṅga are two niches with five stone towers above them. In the south niche stands an image of Gaṇapati (tusk, aṅkuśa, pāśa and apūpa). In the north] niche is Mahishāsuramardinī. Both the images are now covered over with wax owing to pouring of oil, etc.

Pillars.

The pillars on the main square of the main navaraṅga are of the usual round lathe-turned type with fine beaded work. The pillars next to the navaraṅga doorway are star-shaped and of 16 points while the others are 48 pointed. The capitals of the navaraṅga pillars, however, deserve special notice. They have mostly groups of dancing ladies with accompaniments. Some of the ladies however are in interesting poses like the madanikā figures of Bēlūr and in one place Kāḷiṅgamardana takes the place of the dancer. Below the capitals is a fine scroll work and a monkey in one of the convolutions on the north-west pillar is much admired locally. In the corners of the capitals are lions slaying elephants.

Ceilings.

All the ten navaraṅga ceilings are domed bhuvanēśvaris, finely planned and executed. They resemble very much the ceilings of Sōmanāthapūr. The chief features of the ceilings are noted here commencing from the doorway in pradakshiṇa order:

(1) Above the row of Dikpālakas are rows of lions and turrets and of Yakshas. The ribs of the dome are joined by circular rafters and below the central pendent bud is a swan with its head turned back.

(2) Circular.

(3) Star-shaped.

(4) Circular.

(5) Curved Śrī-Chakra ; fine design.

(6) Octagonal.

(7) Square with interlaced band.
(8) Circular.
(9) Circular.
(10) Circular. Below the pendent drop is a small round panel with Kāḷiṅgamardana.

South Cell.

The south cell has a fine doorway with dvārapālas below, and pilasters in high relief. The lintel has Vēṇugōpāla supported by the usual Saḷa and dancing groups. Above the cornice are seven turrets with intervening lions. The cell itself has nothing remarkable. The image of Vēṇugōpala which was formerly on its Garuḍa pedestal is said to have been removed to Kannambāḍi. In its place there is now a group of utsavamūrtis with Janārdana in the centre having a consort on each side. The metal images are fine and the kirīṭa of Janārdana has a large but loose top, shaped like the vairamuḍi. The cell roof is flat.

West Cell.

The west sukhanāsi doorway is similar to the doorways of the other two cells with Nārāyaṇa on the lintel. The sukhanāsi has nothing remarkable in it. The garbhagṛiha doorway is also similar to the sukhanāsi doorway but the image on the lintel is only half carved. Inside the main cell on the Garuḍa pedestal stands the image of Nārāyaṇa, 4½′ high (śaṅkha, padma, gadā, chakra). The image is fine and on the arch are the usual ten avatāras. There are three small chambers adjoining this cell on the south, west and north.

North Cell.

The north cell is very similar to the south one with Lakshmīnarasimha instead of Vēṇugōpāla on the lintel stone. Inside the cell is found a fine image of Lakshmīnarasimha, an original Hoysaḷa piece. It is much covered over with wax and oil. As usual, the ten avatāras appear on the tōraṇa.

OTHER BUILDINGS IN THE VILLAGE.

Basti.

The Basti is a small structure about 100 yards to the north-east of the main temple. Its garbhagṛiha is of soap-stone and was constructed in 1118 A. D. The navaraṅga and the rest of the building are recent additions. In the main cell are now kept five small images: three of Pārśvanātha, one of Anantanātha and one of the 24 Tīrthaṅkaras. Of these the three smaller ones *viz*: the standing figures of Pārśvanātha, Anantanātha and one of the 24 Tīrthaṅkaras appear to be of the Hoysaḷa period, while the others are of modern workmanship. In the navaraṅga are the corresponding Yaksha and Yakshiṇī, *viz*: Dharaṇīndra and Padmāvatī, which appear to be old.

Hariharesvara Temple. The Hariharēśvara temple which is now completely ruined has a broken figure of Harihara standing with trident in the right hand, and śaṅkha in the left, the remaining two hands being broken. The image is fine and was in good condition in 1915. Now it is broken and lies under heavy overgrowth. It should be removed and preserved in the mukhamaṇṭapa of the Lakshmīnārāyaṇa temple. It was probably built at the same time as the latter by an officer whose name or whose father's name was probably Harihara. The Vishṇu image mentioned in the report for 1915 is now missing. To its north-east is an old pond called Okkaraṇe koḷa.

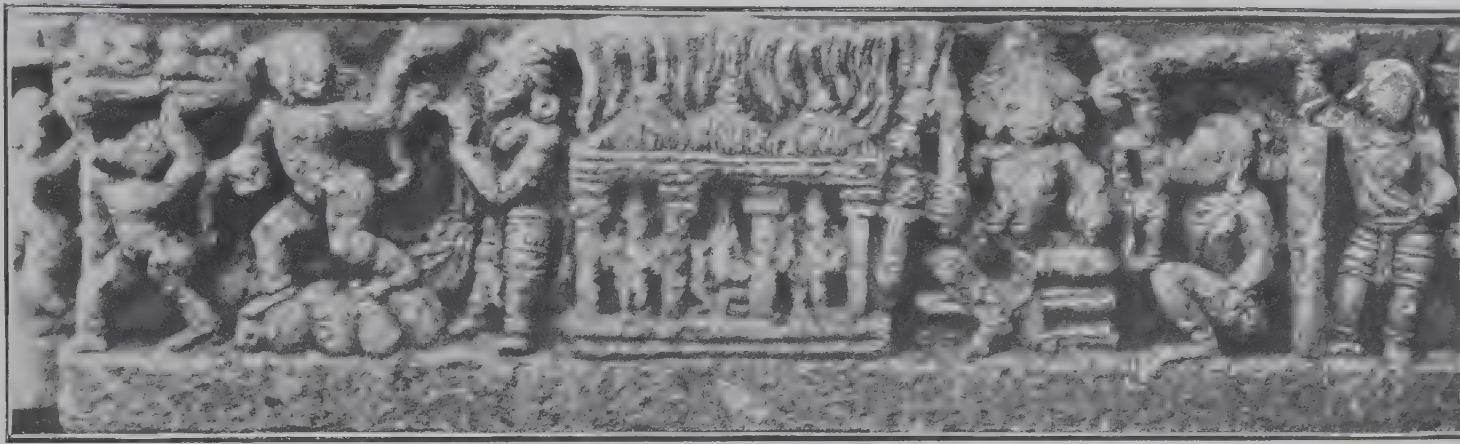
Anjaneya Temple. The Āñjaneya temple is a recent structure of about the 17th century A. D. The image is a relievo of the usual rude Vijayanagar type showing Hanumān treading on a rākshasa. In front stands a granite Garuḍa pillar, about 25 feet high with a tapering fluted shaft, and bearing Garuḍa, Hanumān, Nāga yantra and vaḍagalai-nāma on its base.

Fort and East Gate. Around the town even now runs a fort wall made up of large roundish stones roughly split into two and laid one upon another sometimes in the cyclopean way. It appears to be a Hoysaḷa structure which might have been repaired and altered in the late Vijayanagar days. It appears to have had a gate directly to the east of the Nārāyaṇa temple. In all, the fort is said to have had seven gates, of which two were large. The east one will, after repairing, be used as the official entrance to the village and a park laid out.

Conservation. An estimate for putting up a compound wall with a gate and two rooms for the Nārāyaṇa temple was sanctioned in 1927. It is high time that the neighbouring houses are acquired and the compound wall is put up. The rooms which are meant for the Pākaśālā and the store-room should be built at the south-east and north-east corners respectively and not on the west. The village is in a very dirty condition and the approach to and the neighbourhood of the temple should be kept clean. The present pākaśālā and its passage should be knocked down very early and the soap-stone railing pieces which are lying around the platform should be restored to their places in front of the doorway, those illustrating the story of Kṛishṇa and the Yamaḷa trees being placed to its south.

The pavement in the platform should be reset and cement pointed.

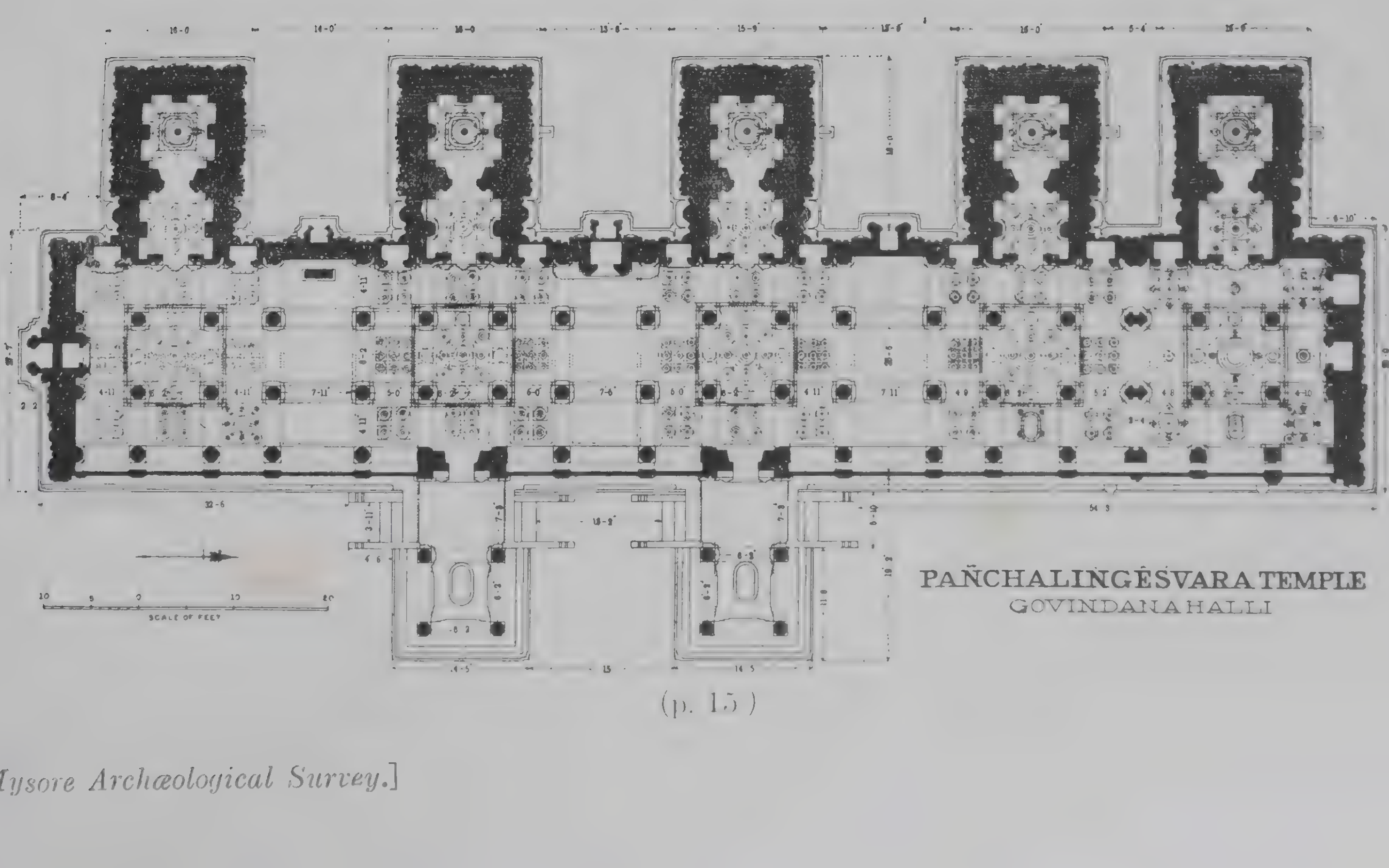
The watchman of the temple who now gets Rs. 2 only may be given Rs. 5 and strictly warned to keep the temple premises clean and carefully, by slow degrees, remove the chunām and wax from its sculptures. It is preferable to appoint a working class man for this purpose.



1. HOSAHOLALU : LAKSHMINARAYANA TEMPLE, RAMAYANA FRIEZE (p. 5).



2. HOSAHOLALU : LAKSHMINARAYANA TEMPLE, BHARATA FRIEZE (p. 6).



(p. 15)

GOVINDANAHALLI.

PAÑCHALIṄGĒŚVARA TEMPLE.

Situation.

Gōvindanahaḷḷi is a small village about four miles to the north-west of Kikkēri in the Kṛishṇarājpet taluk of the Mysore District. The nearest Railway Station is Mandagere on the Mysore-Arsikere line on the bank of the river Hēmāvatī. We must cross the river here to reach the village, and a boat is always available for the convenience of passengers.

General Description.

The village was once flourishing and famous for its breed of milch-cows. Its archæological importance at present is due to the fine temple it contains. The Pañchaliṅgēśvara temple situated in the village is a good specimen of the Hoysaḷa style and belongs to the Doḍḍagaddavaḷḷi class of temples. It contains five garbhagṛihas or cells (Pl. IV, 3) and excepting the ruined temple of the same name at Sōmanāthpūr in the T.-Narsipur taluk, this is perhaps the only example of a *quintuple* temple in the Hoysaḷa style of architecture. These garbhagṛihas are all of the same size (7′—6″ × 6′—6″) and arranged in one line facing the east. In front of each of the cells there is a sukhanāsi measuring 6′—6″ × 6′—6″, while each of the navaraṅgas measures 18′—0″. The first four navaraṅgas are joined together by three connecting corridors, each about 7′—6″ wide and the fifth one is directly attached to the fourth. A long hall measuring 120′—0″ × 20′ is thus formed from one end of the structure to the other. The temple has not been raised on a platform. There are two entrance doorways to it, one opposite the second and the other opposite the third cell. Two porches are built in front of these entrances, each with a stone Nandi in the centre and a flight of steps on either side.

History.

The big inscription stone in the connecting corridor between the first and the second cell does not refer to the construction of the temple but to the grant of some villages to Brahmans by two generals of the Hoysaḷa king Sōmēśvara I in 1237 A.D., Gōvindanahaḷḷi being apparently one of them. There is, however, a clue available within the temple itself which affords sufficient evidence for fixing its date. On the pedestals of the two dvārapālas placed at the sides of the entrance to the navaraṅga, the words "Rūvāri Mallitamma", sculptor Mallitamma, are carved. This name is also met with below many images of the famous temples at Nuggihaḷḷi and Sōmanāthapur, which are dated 1249 and 1268 A.D., respectively. It is possible that this temple was constructed somewhat earlier, when the great sculptor was yet a young man.

Third cell: *South Wall* :—Harihara ; Paravāsudēva flanked by a consort on each side : Lakshmīnarasimha ;

West Wall :—Yōgānarasimha ; Vēṇugōpāla ; Umāmahēśvara; a female chauri-bearer ; Nārāyaṇa ;

North Wall :—Dancing Sarasvatī ; a dancing female figure ; Varāha lifting up the earth ; a warrior armed with a sword and a shield ; Garuḍa ;

Corridor Wall :—Vacant niche.

Fourth cell : *South Wall* :—Viṭṭhala with hands akimbo carrying a small bag in each hand ; Vēṇugōpāla ; Mahishāsuramardinī ; Kāḷiyamardana ; Arjuna shooting the fish ;

West Wall :—A female figure ; Harihara with Garuḍa and Nandi on pedestal ; Gajāsuramardana ; Umāmahēśvara ; standing Pārvatī flanked by Gaṇapati and Subrahmaṇya ;

North Wall :—A female figure ; Brahma ; Umāmahēśvara seated on Naṅdi ; Kēśava ; Mōhinī molested by monkey ;

Corridor Wall :—No niche.

Fifth Cell :—Most of the blocks intended for figure sculptures are left uncarved.

South Wall :—Narasimha killing Hiraṇyakaśipu ; Prahlāda ; Dakshiṇamūrti with hood, long coat and daṇḍa (staff) ;

West Wall :—Mōhinī ;

North Wall :—Kālabhairava ; Tāṇḍavēśvara ; Yōganārāyaṇa ;

East Wall :—*South portion* : Saṅkarshaṇa ; Garuḍa ; Vāsudēva ; lady receiving a bunch of flowers ; Pradyumna ; Aniruddha ; Purushōttama ; drummer ; Adhōkshaja ; standing Narasimha ; drummer ; lady with parrot ; Hari ; three forms of Vishṇu unworked ; Śrī Krishṇa ; lady with mirror ; Mahishāsuramardinī ;

East wall : *Central part from south-east door northward* :—Ten avatāras of Vishṇu ; Fish ; Tortoise ; Anthropoid Varāha ; lady dressing her hair ; Narasimha standing ; Vāmana ; Paraśurāma ; Śrī Rāma ; lady plucking flowers ; Halāyudha ; Buddha seated ; Kalki on horse back ;

East wall : *South Section* :—From northward : (Intervening Garuḍas are omitted)—Gaṇēśā, lady with mirror ; Kēśava ; Nārāyaṇa ; lady with parrot ; Mādhava ; Gōvinda ; Vishṇu ; lady with mirror ; Madhusūdhana ; Trivikrama ; lady with flowers ; Vāmana ; Śrīdhara ; Hṛiśhīkēśa ; lady with child on hip ; Padmanābha ; Dāmōdara.

These figures have their names carved on their pedestals.

Images in the Navaranga.

There are in all seventeen niches in the temple of which thirteen are on the inner side and four on the outer side of the walls of the temple. Of the niches that are inside, two are on either side of each sukhanāsi doorway, one each in the centre of the north and south walls, and one, the biggest of the lot, between the second and

third cells forming, as it were, the central axis of the original four-cell scheme. The niche that should have been to the left of the fifth cell is built into the north wall. The images in the navaranga are, from the south-east clockwise:—

Bull of the first cell.

Niche 1. Bhairava (recent) on a swan-pedestal of Śāradā; the seven Mothers
" 2. Gaṇēśa
" 3. Mahishāsuramardinī on lion pedestal;
" 4. Śāradā, Nāgas, Gaṇēśa (under Niche 4)
" 5. Mahishāsuramardinī
" 6. (*Central*)-Umāmahēśvara
" 7. Gaṇēśa
" 8. Mahishāsuramardinī;
Seven Mothers, Nāgas
" 9. Gaṇēśa;
" 10. Mahishāsuramardinī
" 11. Gaṇēśa;
Śāradā
" 12. Mahishāsuramardinī
" 13. Subrahmaṇya

Bhairava, Mahishāsuramardinī, Nandi (4th cell), Nandi (5th cell); and another recent Sūrya pedestal lying in the north-east doorway.

The Saptamātṛikā images are very good examples of figure sculpture and are perfect in outline and delicacy of detail.

Śaiva dvārapālas are placed on either side of the entrance doorways in the porches. They are fairly large in size, being about 4′ 6″ in height and are fair pieces of workmanship. The graceful pose of the body and the clear cut of the features and the several ornaments used mark them out as the work of a skilful artizan. On the pedestals the sculptor has signed himself as Rūvāri Mallitamma. On the panels above the lintels are Tāṇḍavēśvara groups covered over with chunām.

Sukhanasi Doorways.

The sukhanāsi doorways are the chief features of attraction in this temple as in many other Hoysaḷa buildings. One of them is flanked by two dwarf dvārapālas above either of whom runs a moulded shaft supporting the projected *chhajja* or drip-stone above the opening. The heavy projected stone of the door-lintel has Umāmahēśvara carved on it. Between the ceiling and the drip-stone is a frieze containing dancing Îśvara with Nandis and the *parivāra-dēvatas* flanked by makaras. A small perforated screen is on either side of the doorway.

Ceilings.

There are three different kinds of ceilings in the temple. The ceilings over the five garbhagṛihas and the sukhanāsis and the central ceiling of each navaranga are deep, made up of two

squares placed cornerwise with a lotus flower in the centre. All the ceilings of the navaraṅga in front of the fifth cell are also deep with lotus buds in the centre. All the remaining ceilings are flat and consist of slabs of stones some of which *viz.*, those above the connecting corridors are uncarved, while others are divided either into four or nine squares by moulded bands into each of which full blown lotus flowers are carved. The disposition of flat and deep ceilings is well thought out and uniform so far as the first four navarangas are concerned. But the ceilings themselves are comparatively plain.

Other Temples.

About a hundred yards to the west-south-west of the Pañchaliṅga temple, in the centre of the old fort (now disappeared) is a simple, plain and small Hoysaḷa temple of Vishṇu as Vēṇugōpāla, the image showing poor workmanship. To the north of the Pañchaliṅga temple is a Liṅga temple of Hoysaḷa times and also a tiny temple to its south-east where the old fort gate must have stood.

NUGGIHALLI.

LAKSHMĪNARASIMHA TEMPLE.

(Pl. V.)

History.

Nuggihaḷḷi is a village 12 miles north-east of Channarāyapaṭṇa. It was once a flourishing town as seen from the inscription Ch. 238. The record states that in the reign of Sōmēśvara Hoysaḷa Bommaṇṇa Daṇṇāyaka made Nuggihaḷḷi into an agrahāra under the name Sōmanāthapura and got installed in śaka 1168 Parābhava and Vijaya or 1246 A.D. the gods Kēśava, Narasiṁha and Gōpāla and in 1249 A.D. Kīlaka got installed Sadāśiva. It will thus be seen that the original temple was a Hoysaḷa structure built about 20 years before that of Sōmanāthapur in the T.-Narasipur Taluk. At a later date, very probably during the Vijayanagar period, the present navaraṅga with its square granite pillars was constructed in front of the original porch which has lathe-turned soap-stone pillars and complete eaves. The *hajāra* in front and the pātāḷāṅkaṇa with 18 sided high fluted pillars are possibly still later constructions belonging to somewhere about 1700 A.D. The south and north towers are also of about the same date and are of brick and mortar. The temple is generally known as the Lakshmīnarasimha temple though the main god is Kēśava.

General Description.

If we omit from our account the later accretions, (see Pl. VI) the original Hoysaḷa temple appears to have had a mahādvāra or '*upparige*' of soap-stone supported by plain round pillars. Probably as at Beḷavāḍi and elsewhere in front



NUGGIHALLI: LAKSHMINARASIMHA TEMPLE, WEST VIEW (p. 20).

Mysore Archæological Survey.]

of the mahādvāra stood the two fine elephants which are now in front of the *hajāra*. The elephants are well carved and a horseman is cantering on either side of the trunk of each. Possibly on either side of the mahādvāra there was a mere prākāra wall which enclosed an oblong courtyard as at Beḷavāḍi. In the west part of the courtyard stood a platform about four feet high on which the temple was raised. This Hoysaḷa temple is in size, quality and plan very similar to that of Hosahoḷalu, the main differences being the following :—

(1) The main cell on its outside is square in plan and is, except for the sukhanāsi and the outer niches, almost of the same size as the other two cells.

(2) The inner *jagali* and extra aṅkaṇa near the navaraṅga are absent, while there is a longish porch functioning as a mukhamaṇṭapa in front of the navaraṅga. Originally only the main cell appears to have had a tower. To make up the balance two recent masonry towers appear to have been built in the Pāḷḷegār days. The want of symmetry between these and the main tower of stone is clearly seen.

(3) The sculptures of this Kēśava temple are of a high order and of the same class as those of Hosahoḷalu and Sōmanāthapur and are probably the work of Mallitamma and his colleagues, the former having signed his name in all the three places.

Platform.

The platform is almost of the same plan as the main temple including its pillared porch but it has neither elephants nor images supporting it.

Elephant Frieze.

As usual, around the bottom of the temple wall runs a frieze of elephants which has nothing remarkable about it. The animals are caparisoned and generally have two exaggeratedly small men riding on the back of each. The animals are shown playing with their trunks, fighting each other or enemies or busy with their trunks. Many of them have heads too small for their size and the frieze is rather over-crowded with the animals.

The exterior of the temple is here divided into 19 faces as in the plan and the most interesting groups are noted :—

Face 5 .... Elephants wearing armour.
,, 6 .... Fighting each other.
,, 8 .... Two elephants with one head. These occur at most corners.

Horsemen Frieze.

Above the row of elephants is a frieze of horsemen some of whom are cantering forward, others fighting and still others moving slowly as in a procession. The animals are poorly proportioned, having longish snouts and short thick set legs.

Face 5 .... Horses with armour.
,, 15 Lancers charging.
,, 16 Camels with drums.

Next above is a long creeper scroll with lion faces in the corners and buds, flowers and monkeys, birds, deer etc., in the convolutions. The frieze is neatly executed.

Scroll Frieze.

Above the scroll a mythological frieze runs round the temple in which only the story of the Bhāgavata is narrated though in great detail.

Mythological Frieze.

Face **1.** This is now hidden by the additional structure in the Âḷvār sannidhi.

2. (*a*) An upset cart.
(*b*) Cowherds take offerings of milk and curds to Śrī Kṛishṇa.
(*c*) Kṛishṇa shows his open mouth to Yaśōdā.
(*d*) He is scolded by his mother.

3. Cowherds fight with Indra and the Dikpālas.

4. (*a*) A royal personage falls at the feet of Kṛishṇa.
(*b*) Kṛishṇa is rocked in a cradle.
(*c*) Kṛishṇa kills Pūtanī.
(*d*) Kṛishṇa kills Śakaṭāsura.

5. (*a*) He destroys the twin trees and begs for butter.
(*b*) He dances when given butter which he shares with a cat.
(*c*) He steals butter.
(*d*) He is punished by the Gōpīs.

6. (*a*) He steals butter from carts and from men carrying pots slung (on *aḍḍes*) across their shoulders.
(*b*) He plays with the cattle and Rādhā in the groves.
(*c*) He plays with the cowherds who bring milk and butter for him.

7. (*a*) The last scene is repeated in detail.
(*b*) He plays with the cowherds while watching the animals.

South niche.

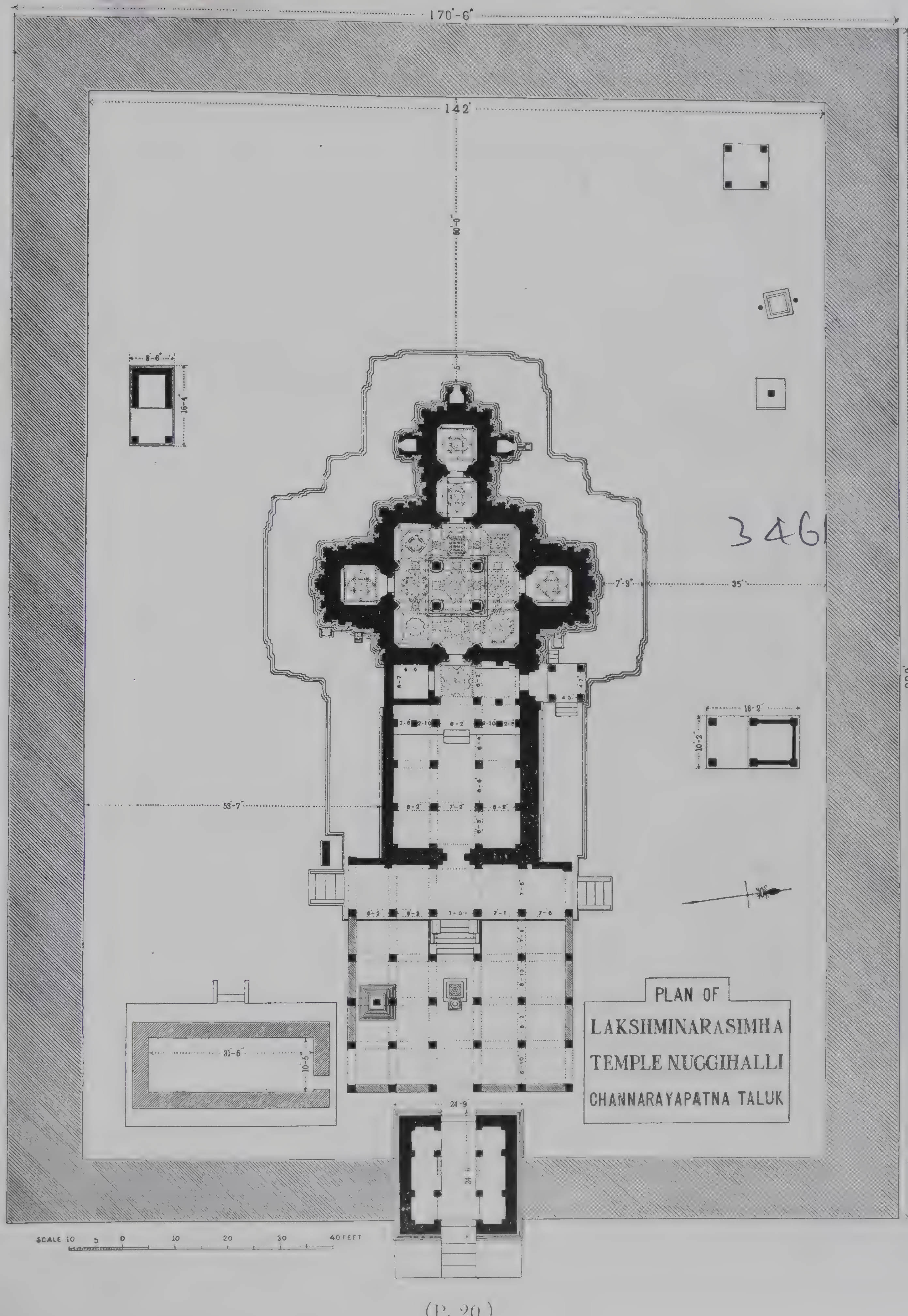
8. (*a*) Kāḷinga attacks him in the Yamunā and is slain.
(*b*) The cowherds celebrate Kṛishṇa's victory by dancing

9. (*a*) and bring shoulder-loads and cart-loads to Kṛishṇa.
(*b*) Kṛishṇa lifts up the Gōvardhana
(*c*) and Indra begs pardon.

West niche.

10. (*a*) Kṛishṇa plays on the flute, while the cattle, cowherds and even the gods listen and admire and the girls dance.

11. (*a*) Kṛishṇa teaches philosophy (?) to the Gōpīs.
(*b*) Rāsakrīḍā, the Gōpīs dancing with a Kṛishṇa between every two of them.


170'-6"
142'
80'-0"
229'
53'-7"
7'-9"
35'
18'-2"
10'-2"
8'-6"
16'-4"
31'-6"
10'-5"
24'-9"
24'-6"
SCALE 10 5 0 10 20 30 40 FEET
PLAN OF
LAKSHMINARASIMHA
TEMPLE NUGGIHALLI
CHANNARAYAPATNA TALUK
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(P. 20.)

(*c*) Kṛishṇa runs away with the clothes of the bathing Gōpīs and the latter beg for them.

12. (*a*) Kṛishṇa fights Dhēnukāsura.

(*b*) Kṛishṇa fights Gardabhāsura.

(*c*) He is taken out in procession on a chariot.

13. (*a*) Kṛishṇa slays a rākshasa and is taken in procession with Balarāma, the cattle and cowherds preceding him.

14. (*a*) Yaśōdā brings up Kṛishṇa; Domestic scenes like rocking the cradle swung on the tree branches, Yaśōdā and the two boys seated playing with a calf, baby Kṛishṇa milching, baby begging for butter etc.

(*b*) Akrūra starts with Kṛishṇa and Balarāma in a chariot for Dvāraka.

(*c*) Cowherds accompany the chariot with shoulder-loads of milk and butter.

15. (*a*) Kṛishṇa shows *viśvarūpa* in the Yamunā to Akrūra and others as Paravāsudēva.

(*b*) The chariot reaches the gates of Dvāraka.

16. (*a*) The dwarf woman meets Kṛishṇa and is cured.

(*b*) The festival of weapons: the latter are worshipped in a maṇṭapa.

(*c*) Kṛishṇa fights the rākshasas.

(*d*) Kṛishṇa's coming is reported to Kaṁsa.

17. (*a*) Kaṁsa commands his wrestlers to attack and destroy Kṛishṇa.

(*b*) Kṛishṇa kills the elephant.

(*c*) He slays the wrestlers.

18. (*a*) Kaṁsa is surprised at the defeat of his wrestlers.

(*b*) Kaṁsa is slain by Śrī Kṛishṇa.

19. This sculpture is hidden in the wall.

The row of makaras is of the usual type. The animals have no riders.

Makara Frieze.

Swans Frieze.

The swans are well made and are shown in their natural attitudes. In the corners are shown generally two birds beaking one another.

Large wall Images.

The wall images are of nearly the same size being about 3 feet 3 inches high including the bases and tōraṇas as those at Hosahoḷalu and Sōmanāthapur and of very nearly the same make. The pedestals form a broken frieze of scroll work with padmas, Garuḍas, lion faces, kīrtimukhas, etc., interrupting the continuity according to circumstances. The bases are bold and well executed and have perhaps

a better character than the similar ones at the Hoysaḷēśvara temple at Haḷebīḍ. The tōraṇas above the figures are mostly composed of creepers, turned and twisted into beautiful shapes as at Hosahoḷalu and as on the south cell at Sōmanāthapur. The images have limbs slightly too short and too thick for the height and do not have the light and elegant build of the Bēlūr images since they are in the *navatāla* measure and not *daśatāla*; but they are beautiful and are finely worked. Those on the southern half of the temple were carved by Baichōja of Nandi while those on the north side were made by Mallitamma. Both these sculptors have signed their names in many places. The chief image groups are named hereunder :—

Face **1.** (1) Kalpavṛiksha.
(2) Mōhinī with Dakshiṇāmūrti.
(3) Kēśava; imbedded in the wall.

2. (1) Bearded Brahma standing on a fine lotus; to his right is a lady with chāmara.
(2) Nārāyaṇa—The 24 forms of Vishṇu are finely sculptured in order and most of them have their names inscribed on their pedestals in Kannaḍa characters.
(3) Naked Mōhinī dancing with Dakshiṇāmūrti on her right; the latter wears a *kullāvi* cap, long coat, and sandals and holds daṇḍa and chakra.

3. (1) Dōḷōtsava—A two-handed god and goddess, perhaps Kṛishṇa with consort being swung on a jewelled swing-board hung with ropes from one ornamented beam supported by two plantain trees. From the tree is hanging a bunch of fruits though their stems are more like those of palm trees; monkeys are playing on the tōraṇas.
(2) Rati and Manmatha—A fine group with a horse-headed musician to their right carrying their betel bags (Plate VII, 2).
(3) Mādhava with Lakshmī holding bunches of flowers to his left.
(4) Tāṇḍava-Gaṇapati with 8 hands (tusk, chakra, paraśu, svarga-hasta, śaṅkha, padma, lamba-hasta and apūpa); mouse and musical accompaniments below. To his left is a lady with flowers and bowl. A small later shrine is built over Gaṇēśa and hides the view. It is ugly and should be removed.

4. (1) Amaranārāyaṇa or Paravāsudēva seated on Ananta. On pedestal, Kannaḍa inscription: "Srī Ādimūrti dēvaranu Nandiya Baichōja māḍida kaṇḍirē". Below the god are Garuḍa, Prahlāda and the gods. To his left stands a goddess with kalaśa and chāmara.



1. RAMA, LAKSHMANA, SITA AND HANUMAN (p. 27).



2. RATI AND MANMATHA p. (24).

(2) Gōvinda with consort to his right.
(3) Yōganarasimha with two consorts and Garuḍa and Prahlāda below
(4) Vishṇu with consort.
(5) Varadarāja seated in sukhāsana (abhaya, chakra, śaṅkha, dāna) Kannaḍa inscription: Allāḷapperumāḷ.

5. (1) Harihara.
(2) Madhusūdana and his consort; holds up pāśa and kalaśa.
(3) Trivikrama with the river Gaṅgā; unworked.
(4) Vāmana receiving gift from Bali, with Śukra protesting (to right of Bali).

6. (1) Trivikrama standing with a *Nāga-kanyā* holding a jewelled necklace to his left.
(2) Bhairava with goblin to his left.
(3) Durgā dancing with skeleton body and 6 hands; a goblin stands to her right.
(4) Vishṇu as Vāmana standing.
(5) Śrīdhara.
(6) Two monkeys fighting for a fruit.

7. (1) Gōvardhanadhāri a fine group with a Kannaḍa inscription on the pedestal: "Hari birida ruvāri giri vajradaṇḍa viridaprasadi mastakaśūla rūvari Naniya Baichōjamādida ruvāra śrī śrī śrī." On the tōrana monkeys are playing. To the god's left is a lady admiring her ear-ring in a mirror. (Is it Mōhinī or Lakshmī)?
(2) Ugranarasimha with Garuḍa on left, Lakshmī on right and Prahlāda below.
(3) Hṛishīkēśa--Inscription "Rishi Kesa".

8. SOUTH NICHE (Pl. VIII, 3).

The figures on the niche walls are small but they are included here for continuity.
(1) Varāha--seated with consorts—inscription "Lokarati 5 ke ondu."
(2) Inside niche—Durgā in sukhāsana. The niches have one storey only.
(3) Narasimha—seated.

9. (1) Padmanābha—standing.
(2) Vēṇugōpāla—well worked.
(3) Sūrya with adoring ṛishis, accompaniments and guards—A Chhāyā on each side and Aruṇa driving the 7 horses on the pedestal. (Pl. VIII, 2.)
(4) Dāmōdara.

10. WEST NICHE.

(1) Nārāyaṇa seated with consorts.

(2) Inside niche—Harihara standing (rosary, trident, chakra, bowl). Here is also kept a small figure of Chaṇḍikēśa.

(3) Seated goddesses: (*a*) Pārvatī—(rosary, trident, fruit) inscription—" Rūvāri Mallitammana bāva (?) Bāgiya ruvāri ".

(*b*) Lakshmī seated (rosary, chakra, śaṅkha, gadā).

(*c*) Śāradā—seated (rosary, daṇḍa, aṅkuśa, kalaśa).

11. (1) Saṇkarshaṇa—inscription—" Sankarusana."

(2) Indra and Śachī on elephant in the Pārijāta battle. Inscription—Mallitamma.

(3) Kṛishṇa and Satyabhāmā borne by Garuḍa whose left hand holds the pārijāta branch. The gods are not Kaśyapa and Vinatā though they are seated one on each shoulder.

(4) Vāsudēva.

12. NORTH NICHE.

(1) Yōganārāyaṇa with Lakshmī on left (padma, aṅkuśa, pāśa, padma; Inscription—Lakshmī) and Bhūmī on right (padma, aṅkuśa, pāśa and kalaśa).

(2) Inside niche—Śāradā seated.

(3) Hayagrīva seated (yōgamudrā, rosary, pustaka, phala), with Sarasvatī on left and Gaṇēśa on right.

13. (1) Pradyumna.

(2) Dharaṇī-Varāha.

(3) Vēṇugōpāla (Pl. VIII, 1). This image by Mallitamma may be compared with that by Baichōja on face (9). The former appeasr to be more graceful.

(4) Garuḍa.

14. (1) Aniruddha with the goddess Ushas on left. The latter is dancing holding her two long braided tresses one in each hand. Ushas appears also with Aniruddha in Hosahoḷalu.

(2) Halāyudha.

(3) Purushōttama.

(4) Lakshmī dancing with 8 hands (abhaya, padma, chakra, svarga-hasta, śaṅkha, phala, lamba-hasta, dānahasta).

(On left one drummer, and one with ḍavaṇe on right.)



1. LAKSHMINARASIMHA TEMPLE, VENUGOPALA (p. 26).



2. LAKSHMINARASIMHA TEMPLE, SURYA (p. 25).



3. LAKSHMINARASIMHA TEMPLE, SOUTH NICHE (p. 25).



4. DVARAPALA IN THE MANTAPA NEAR KALYANI.

(5) Mahishāsuramardinī—By Mallitamma.
Inscription—Durgī.
(6) Mōhinī dancing with cobra in her hands and long ringletty hair falling behind her.
(7) Adhōkshaja.

15. (1) Kāḷiṅgamardana with a Nāgiṇī on each side.
(2) Narasimha standing with lion head.
(3) Arjuna shooting the matsya-yantra with oil bowl below. Hanuma-dhvaja and Draupadī with garland to left.

16. (1) Lakshmī or Mōhinī—Goddess standing in samabhaṅga with Dakshiṇāmūrti on right (4 hands—phala, gadā, shield and bowl).
(2) Mōhinī molested by monkey.
(3) Achyuta.
(4) Paraśurāma.
(5) Lakshmīnārāyaṇa in sukhāsana.
(6) Janārdana.
(7) Mother with child on right hip.
(8) Śāradā dancing (8 hands—rosary, phala, aṅkuśa, svargahasta, pāśa, padma, lamba-hasta, pustaka).

17. (1) Hayagrīva with a fallen rākshasa on the pedestal. (8 hands—arrows, gadā, chakra, sword, śaṅkha, shield, bow, padma.) It is a rare figure. On his right is a lady with a long tailed bird perched on her right hand.
(2) Upēndra.
(3) Kōdaṇḍarāma (Pl. VII, 1) with Lakshmaṇa and Hanumān on right and Sītā on left.

18. (1) Hari.
(2) Two-handed Vishṇu seated in padmāsana holding bowl of sweets in the right hand and kalaśa in the left; chakra in field on right, śaṅkha on left, the ten avatāras on the tōraṇa and Garuḍa on pedestal. Inscription: Mallitamma.

19. (1) Śrī Kṛishṇa—Covered with chunām.
(2) Kāmadhēnu with umbrella above, a lady attendant on each side and 5 friezes on pedestal, consisting of elephants, horses, nāgas, kalaśas and canopies. Kāmadhēnu is a rare sculpture.

Cornice.

Above the large images runs a cornice-like-shaped eaves and ornamented with small kīrtimukhas and beaded pendants. It looks as if this cornice originally marked the first floor, the portion above being the second floor. It is possible that when the

temples came to be constructed of stone, the two floors were reduced to the present miniature size.

Small Images under Canopies.

Above the cornice is the usual row of pilasters and canopies under which are small seated figures consisting of gods and heavenly beings. The more interesting of these are treated here :—

Face (4) Sūrya with Chhāyā.
(7) Dancing Lakshmī.
(11) to (15) The ten avatāras of Vishṇu and also Mandara-Parvata with Vāsuki as rope.
(16) Anantaśayana.

Turrets.

Above these small figures is the usual row of turrets with indented square-shaped, star-shaped and multi-turreted plans, but they are not so elaborate as those of Gōvindanahaḷḷi and Sōmanāthapura.

Eaves.

The eaves which are of the usual kind have top ornamentations in the shape of kīrtimukhas and groups of figures, some of which are lions, dancers, monkeys, swans, etc.

Parapet.

Above the eaves is a parapet, more than 4 feet high, made up of rows of larger pilasters whose śikharas and intervening spaces are ornamented with rows of Yakshas and standing forms of Vishṇu. This parapet covers the sides of the hollow roof, a peep into which can be obtained from a hole above the outer north niche.

Tower.

As stated already the north and south towers which are of brick and mortar are of the seventeenth century or even later workmanship and have been put in to raise the temple to the dignity of a complete trikūṭāchala but they are out of harmony with the main tower and are a positive danger since owing to their weight the outer south and north walls have been pushed out of plumb. It would be advisable to remove them at the earliest opportunity. The main tower, though square in plan, is of soap-stone and typically Hoysaḷa in design, being composed of three rows of turrets with a stone śikhara on top surmounted by a stone kalaśa. It has the usual projection over the sukhanāsi and it is possible that on it was formerly a Saḷa group. Its face has a kīrtimukha with Garuḍa in the centre. Below the kīrtimukha is a four-armed Yaksha whose image has been removed from the pedestal, making the sukhanāsi leaky. It should be restored immediately and the joint cement-pointed.

Navaranga.

As has been already stated the pātāḷāṇkaṇa, hajāra and outer navaraṅga of granite pillars are all of later structures. The porch of the outer navaraṅga, however, is a Hoysaḷa building contemporaneous with the main temple. It has four

round lathe-turned pillars and is remarkable for the absence of *jagali*, and for its complete eaves. Its Bhuvanēśvari or dome has a row of images and lions below with circular rafters. One aṅkaṇa on its south has been converted into the Āḻvar's sannidhi in which are now placed late Vijayanagar period images of Rāmānuja and others.

The navaraṅga doorway has an interesting lintel on which is a seated Sarasvatī playing on a vīṇā, instead of the usual Gajalakshmī.

The navaraṅga is of nine aṅkaṇas only without any 'jagali' or doorway aṅkaṇa as at Hosahoḷalu. Though Gaṇapati and Mahishāsuramardinī are placed in its western wall, they have no niches to house them.

Pillars.

There are only 4 pillars in the navaraṅga of the round lathe-turned type and they are not so elaborately ornamented as those at Hosahoḷalu. The wall pilasters however are of the usual indented square shape.

Ceilings.

There are 9 ceilings, the more remarkable of which are here named commencing pradakshiṇa-wise from the navaraṅga doorway:

1. Star-shaped gallery and rafters shaped like a star with twelve points.
2. Similar with obtuse angles.
3. Circular rafters.
4. Rounded Śrīchakra pattern with indented corners.
5. Flat roofed with Yaksha panels, and the 8 Dikpālakas below.
6. Square with inset octagon and interlaced band.
7. Star-shaped, with eight points.
8. Circular rafters with Dikpālas below.
9. *Central Ceiling*: Dikpālas below; then lions frieze; then star-shaped gallery; circular rafters above.

South Cell.

The south cell has no sukhanāsi and has on the lintel Amaranārāyaṇa. Most of the doorway is covered with chunām which ought to be cleaned. The cell has on a Garuḍa pedestal a fine Vēṇugōpāla whose beauty is marred by a thick coating of wax, which ought to be removed. The image is similar to that of Sōmanāthapur, though smaller and less elaborate. Above is a deep padma ceiling.

North Cell.

The north cell is similar to the south cell but has on the lintel of the doorway Lakshmīnarasimha and above the cornice between makaras Yōganarasimha. Inside the cell on a Garuḍa pedestal is Lakshmīnarasimha seated in sukhāsana. The image is similar to that of Hosahoḷalu.

The sukhanāsi doorway which is covered over with chunām has seated Lakshmī on the lintel and an uncertain figure between two haṁsas above the cornice. As in the other cells, here also is a deep padma ceiling. On the main garbhagṛiha doorway the lintel has Lakshmīnārāyaṇa with Kēśava above the cornice. The main cell which has a small safe room in the west wall has on a Garuḍa pedestal an image of Kēśava, about 4½ feet high, whose beauty also is marred by wax. All the three chief images have the ten avatāras on the tōraṇas.

West Cell.

The mahādvāra is a Hoysaḷa structure of soap-stone somewhat altered by more recent additions. It has the plain round pillars of the Hoysaḷa period.

Mahadvara.

Conservation.

1. The compound wall is to be repaired and cleared of trees and levelled.
2. The platform is to be reset with slot and cement pointed.
3. The navaraṅga walls and sculptured portions are to be cleaned of chunām and wax, as also the main images.
4. The holes in the walls, especially the one to the north of the central one are to be closed and the roof given a fresh cement coating.
5. The Gaṇēśa figure in front of the main tower is to be reset.
6. If the engineers find that the north and south towers are too heavy for the walls, these may be removed ; otherwise they may remain.
7. The ground in front of the mahādvāra should be acquired and cleaned.
8. The parapet above the mahādvāra may be removed, opening the main tower to view.
9. The Āḷvār sannidhi may be opened up and provided with a door on the south.
10. The inner navaraṅga is very dark. The question of opening the top of the tower projection of the sukhanāsi providing with a glass roof without disturbing the Garuḍa panel, may be considered.

SADĀŚIVA TEMPLE.

About 100 yards to the east north-east of the Kēśava temple stands the temple of Sadāśiva consecrated in 1249 A.D. It has the old Hoysaḷa structure intact but extensive additions have been made in the late Vijayanagar and Pāḷḷēgar periods. It probably had an *upparige* facing south which has now disappeared except for two soap-stone elephants now in the front *hajāra*.

The mahādvāra is a tall but towerless granite structure of the late Vijayanagar days, on the doorway and pillars of which are engraved relievo images of the Pāḷḷēgār builders. The granite pillars of the pātāḷāṅkaṇa are interesting because two of them are composite pillars made up of five long shafts each. There is nothing

remarkable in the mukhamaṇṭapa or in the outer navaraṅga of granite. To the west of the latter a doorway leads to the shrine of Pārvatī, an image of late Vijayanagar or Pāḷḷēgār times.

In the west part of the large outer navaraṅga is however a small porch of one square borne on two pillars of mixed octagon and star shape. This shape however is peculiar to this temple, the garbhagṛiha itself being built on a similar plan.

The porch has above the rows of Dikpālas, a round Bhuvanēśvarī with circular rafters. On the navaraṅga doorway lintel is a Nandivāhana group. The existence of this doorway which opens southwards shows that the main entrance of the temple was towards the south.

The navaraṅga is one of nine aṅkaṇas only, with a door to the south and another to the east but none to the north. It has four lathe-turned round pillars and its ceilings have Bhuvanēśvaris or domes of varied design. They are noted here beginning from the east doorway clockwise.

1. Flat, with Tāṇḍavēśvara and Dikpālas around.
2. Dikpālas—16 pointed star-shaped gallery and circular rafters.
3. The Dikpālas are wrongly placed starting with Indra in the south ; above, octagonal gallery with circular rafters.
4. Dikpālas, rounded Srī-chakra gallery and similar rafters.
5. Flat—similar to No. I.
6. Square rafters.
7. Dikpālas, star-shaped gallery of eight points and similar rafters.
8. Circular.
9. Dikpālas, mixed octagon and star-shaped gallery and circular rafters.

In the navaraṅga are now placed the following images commencing from the south-east.

1. Sūrya, two-handed, with pedestal and consorts complete.
2. Saptamātṛikas with Vīrabhadra and Gaṇēśa but in the place of Chāmuṇḍā is Durgā with mangoose as vāhana.
3. Gaṇēśa.
4. Mahishāsuramardinī.
5. Kumāra on peacock.
6. Kēśava standing.
7. Vīrabhadra in sukhāsana (sword, trident, drum, bowl).

8 and 9. Two nāga stones.

In the centre of the navaraṅga is the *utsava mūrti* of Sadāśiva standing (abhaya-hasta, paraśu, spear, dāna-hasta), with Gaṇēśa on right and Pārvatī on left. On the pedestal of Sadāśiva is the inscription in Kannaḍa—Gōpāla.

The sukhanāsi doorway has Tāṇḍava Gaṇapati on the lintel and Śāradā above the cornice. This has nothing remarkable except its deep padma ceiling.

The garbhagriha doorway has seated Lakshmī on the lintel while in the panel of the cornice is Pārvatī.

In the main cell is found a liṅga of soap stone on a fine pīṭha. They are about three feet high together.

Outside the eastern door is a small porch with doorways opening to north and south as at Basarāḷ and Arsikere. The jambs have square perforations. The door frame appears to be a later insertion. The ceiling is flat and has nine padmas but it is Hoysaḷa in character.

To the east of the porch, facing west, is a shrine of Nandi with a fine doorway, the jambs of which are perforated. On the lintel is a fine simhalalāṭa between makaras. The walls of the Nandi shrine are provided with pierced screens and the roof is flat with nine padmas. In the shrine is a fine Nandi, more than four feet high, fully decorated in the usual way. It is now coated with oil and wax.

It will thus be seen that the Sadāśiva temple extends from east to west with the main doorway to the south. Its plan is like that of the Basarāḷ temple in that it has a Nandi maṇṭapa in front. Like the other temples it had also a high platform which is now just visible above ground. The plan of the garbhagṛiha is peculiar and unlike that of any other temple. It is an octagon with an obtuse angled star sunk in at each corner and an eight-pointed star-shaped pilaster on the face of each octagon. This kind of outline has not yet been noticed elsewhere in the Mysore State.

The tower (Pl. XIX, 2) which is also completely of soap-stone is peculiar since it is curvilinear in outline with an eight-pointed śikhara on top. On each face of the octagon there are three curvilinear turrets supported on either side by vertical creeper scrolls. On the whole the walls and tower are effective though they have no figured sculptures. The navaraṅga walls, however, are square in plan with a projection in the centre towards the north. On this face, under a canopy, is a seated image, perhaps of Brahma, and the tower over the canopy is also curvilinear and similar in design to the main temple. On the eastern projection in front of the sukhanāsi is a group representing Saḷa fighting the lion. The walls and roof of the temple are of course double and outside the Nandi shrine is a plain parapet of soap-stone.

Conservation.

The main temple fully deserves to be preserved on account of its peculiar plan and curvilinear tower. The compound should be cleared and excavated to a depth of about three feet revealing the platform. The platform pavement should be reset and cement pointed. The north and south entrances near the Naṅdi shrine should be opened up, the east doorway of the navaraṅga being provided with a door. The outer navaraṅga should be cleaned and provided with a reset flooring and its doorways on either side of the original porch should be provided with doors. The neighbourhood of the temple should be kept tidy and clean. The towers and roof of the

temple should be cleared of the growing plants. Cement pointing of the tower has been done very unskilfully. It should have been covered with coloured cement. Worship in the temple is often interrupted owing to some disagreement between the archak and the dharmadarśis. The result has been that bats and reptiles have fouled the whole temple. Arrangements should be made for the continuity of worship. It is stated that a large fund belonging to the temple is in the hands of the dharmadarśis. An enquiry may be made and the amount recovered, if possible, since funds are required for repairing the temple.

NADKALASI.

(Sagar Taluk.)

MALLIKĀRAJUNA TEMPLE.

About five miles to the east-north-east of Sagar, in the jungle, is the village of Nāḍkalasi which has two Hoysaḷa temples. The neighbourhood appears to have been a flourishing town in the Hoysaḷa days. There are a number of vīragals near about as also a Kallumaṭha and other buildings of Ikkēri days.

The two temples are situated side by side both looking northward. The Mallikārjuna temple which is the larger of the two has an open maṇṭapa, a sukhanāsi and a garbhagṛiha, above which there is no tower now.

The outer walls of the garbhagṛiha has nothing peculiar except three plain cornices on the basement and a shallow towered niche on each of the three walls. The eaves have a shallow 'S' form.

The tower which has now disappeared appears to have been similar to the tower of the Sadāśiva temple, *i.e.*, in the form of a stepped pyramid with about five projecting cornices. Nothing more of the old tower remains. It was probably ruined and dismantled in later times.

The open maṇṭapa has a basement ornamented with flowers and turreted pilasters. These turrets are of the stepped pyramid kind with tapering bands bearing floral scrolls receding up, on their faces. Above the row of towers is a slanting railing on the upper edge of which is a long scroll, the interspaces of which bear varied designs like flowers, elephants, swans, monkeys, obscene figures, etc. Between the turrets below are rearing lions.

The maṇṭapa is entered by three passages on either side of each of which must have been formerly an elephant. These animals have disappeared. The maṇṭapa is of the shape of an indented square with an extra aṅkaṇa on the north. It is about 35 feet wide and 45 feet long. It is opened on three sides as in the temples of Beḷavāḍi, Harihar, etc., while its southern side serves the purpose of a navaraṅga.

Near the south wall are four towered niches containing in order the following images :—

1. The Seven Mothers with their vāhanas on the pedestal ; Vīrabhadra on the right and Gaṇēśa on the left.

2. Gaṇēśa.

3. Mahishāsuramardinī—A fine group in the standing posture.

4. The original image of the fourth niche has been lost. In its place now stands a group identified in the Mysore Archæological Survey Report for 1928 as Umā-mahēśvara. The god stands in tribhaṅga, with the hands thus disposed : abhaya, pāśa (?), bowl, around consort. The consort stands to his left, while behind the deity is a caparisoned horse. A four line Kannaḍa inscription on the pedestal has been copied out. On the girdle of the god is suspended a stone. On the three open sides of the maṇṭapa runs a high stone bench.

The pillars of the maṇṭapa are of two kinds. The 12 pillars of the nave are of the classical lathe-turned and polished Hoysaḷa type. But those forming the outer ring and borne on the bench around are sixteen-sided with deep flutings. There can be little doubt that these two types of pillars have been imitated in the Ikkēri temple. On each of the bell-shaped mouldings of the round pillars are eight fine drawings.

In the northernmost square of the maṇṭapa is found a fine soap-stone Naṅdi, beautifully polished. Its dew-lap is marked in conventional waves with inscribed outlines.

The ceilngs of the temple are all ornamented with rosettes on the lower surfaces, while their sides bear friezes and flowers. The ceilings are all flat and divided into squares, each bearing a lotus. The rafters of the eaves also are ornamented with flowers,while near their edge is a scroll frieze bearing animals, birds, etc.

The doorway of the sukhanāsi, though simple in design, is a well carved piece bearing Gajalakshmī on the lintel. On the upper panel is Tāṇḍavēśvara flanked by Brahma and Gaṇapati on the right, and Vishṇu and Mahishāsuramardinī on the left. Outside each jamb is a pierced stone screen bearing a scroll design, the interspace being occupied by dancers and musicians.

The sukhanāsi has nothing remarkable except that the garbhagṛiha doorway is an ornate piece bearing seven bands of flowers, scrolls and jewels.

The garbhagṛiha is about seven feet square and has a flat liṅga which is about five feet by three feet. The pilasters of the sukhanāsi and garbhagṛiha are all of the indented square type.

SADĀŚIVA TEMPLE.

About ten yards to the right of the Mallikārjuna temple is the temple of Sadāśiva otherwise known as Billēśvara which is called by the local people as Nīlakaṇṭhēśvara or Rāmēśvara.

This temple is in outline almost an oblong, since it has in addition to the garbhagṛiha and mukhamaṇṭapa, a narrow pradakshiṇā, the sukhanāsi being absent. This plan is rare in Hoysaḷa temples, since the pradakshiṇā is usually a feature of the Dravidian style[1].

The outer view of the pradakshiṇā which encloses the navaraṅga is quite plain except for the fact that it rises on a corniced basement. Outside the maṇṭapa, however, is a row of turreted pilasters above which is a slanting railing. The northern face of the railing has a long row of obscene sculptures of men and women acting sexually in various postures, some natural and others perverse. Above these is an ornamental scroll frieze.

The eaves, ceilings and pillars of this temple are more or less similar to those of the Mallikārjuna temple and on the lower mouldings of three pillars is a long Hoysaḷa inscription.

The maṇṭapa is entered by a passage flanked by elephants and around the maṇṭapa on its open side is the usual stone bench. On the south-west of the maṇṭapa is a single niche containing a well proportioned image of Vishṇu standing as Mādhava (gaḍā broken, chakra, śaṅkha, padma) and in the south-east of the navaraṅga is found a broken Gaṇēśa image and near the entrance a damaged bull.

The garbhagṛiha is a plain room with a medium-sized liṅga.

The most noteworthy feature of the temple is the pradakshiṇā.

The tower over the garbhagṛiha is of the stepped pyramid kind with a kīrtimukha on each of its four sides and a projection on the north bearing the Saḷa group. The north kīrtimukha has an inset image of Tāṇḍavēśvara.

HOLE-NARSIPUR.

LAKSHMĪNARASIMHA TEMPLE.

The Lakshmī-Narasimha temple has a towered mahādvāra, a pātāḷāṅkaṇa and several shrines like those of Rāmānuja, the Āḻvārs, Āṇḍāḷ, Garuḍa, etc., of the late Nāyak times. Even the outer navaraṅga of the main temple is of the Nāyak period built perhaps by Veṅkaṭappa Nāyaka whose image is kept in the inner navaraṅga. The outer navaraṅga appears to have been constructed with heterogenous materials like an inscription of Perumāḷ Daṇāyaka with the corners lopped off, four rounded soap-stone pillars and a number of indented square pilasters. The oldest part of the temple is that composed of the inner navaraṅga and its three cells. The walls of this portion are constructed of granite unlike the usual Hoysaḷa structures. The dvārapālas are of Vijayanagar workmanship. The platform is not ornamented with deep horizontal shadows, and the eaves which have a short 'S' curve with a row

[1] For a similar Hoysaḷa temple see Cousens.

of kīrtimukhas, remind us of the eaves of the Gaṅga period like those of Chāvuṇḍarāya Basti at Śravaṇabeḷagoḷa and the Bhōganandīśvara temple at Nandi. The sukhanāsis have pierced stone windows also, though of a plain design. The granite pillars in the navaraṅga are also of a novel design, having octagonal shafts covered with floral ornamentation and round wheel-shaped mouldings below the capitals. (Pl. XXI, 2). Excluding the three brick towers which are of the late Nāyak period the stone structure below them may date back to the fourteenth century A. D. when some of the Gaṅga features may also have been imitated. The central ceiling of the navaraṅga has a small soap-stone bhuvanēśvari.

Each of the cells is approached by a sukhanāsi of plain design and low height and plain doorways. But the images inside are of Hoysaḷa workmanship. In the south cell is Gōpālakrishṇa, in the north one Lakshmīnarasimha and in the west one Nārāyaṇa (śaṅkha, padma, gadā, chakra).

In the navaraṅga are kept an image of Veṅkaṭappa Nāyaka, a broken Gaṇēśa image of Hoysaḷa workmanship, a seated Vishvaksēna and a Durgā of the Nāyak period and the *utsava-mūrtis* of copper which are finely made, though comparatively recent.

MOSALE.

General Description.

About eight miles to the south of Hassan is a large tank to the south-west of which is a rising ground with the village of Mosaḷe round about its top. At the west of the rising ground are the twin temples of Nāgēśvara and Channakēśava ; they are closely like each other in design having each a garbhagṛiha, a sukhanāsi, a navaraṅga and a frontal porch. Each has a fine stone tower. They both face east, but on closer examination it is revealed that instead of being perfectly parallel their axiel lines converge towards the east at an angle of about 5°. In front of the northern or Kēśava temple is a landing to the east of which is the basement of a stone pavilion, now disappearing. Both the temples are almost entirely of soap-stone and are typically Hoysaḷa in character. They are highly ornate and deserve a detailed study.

History.

The only large inscription near the temple is on a stone slab partly buried near the gate which records a grant by Ere Kṛishṇappa Nāyaka in 1578 A. D. of certain lands for the maintenance of these temples as also of the Āñjanēya and other temples in the village. There are a number of smaller inscriptions in Hoysaḷa characters on the bases of the wall images. But there is no definite evidence of the date or the occasion of the construction of the temples. From the form of the images and the sculptural work we are led to infer that they might belong to about 1250 A. D., particularly because the ceiling designs are as elaborate and differentiated as those

at Hosaholalu and Sōmanāthapura, unlike the work of the days of Vishṇuvardhana and Vīraballāḷa II.

It is evident, however, that the founder of these temples was a believer in the equal importance of Śiva and Vishṇu. It is possible that his name might be Nāganāyaka or Nāgaṇṇa Daṇāyaka.

NĀGĒŚVARA TEMPLE.

The temple appears to have been originally built on a high platform of granite slabs which covered a heavy foundation structure of rough natural stones. These latter are visible around the temple and have given it the stability it has.

Basement.

Above the platform is a high basement, $4\frac{1}{2}'$ high, with the usual deep-cut lines of shade running between the five rows of cornices. Of the latter, two of the upper ones show roughly shaped square, oblong and cross-shaped mouldings which were evidently meant to be carved in due course with kīrtimukha, makara and kalaśa designs. But the unworked mouldings offer a good contrast to the finely carved sculptures on the walls.

The walls above the basement are elaborately carved with sculptures. On the outer face of the centre of each navaraṅga is a fine niche, now empty. Above each of these the tower is formed by four sets of eaves. The design is interesting.

Wall Images.

On the remaining portion of the walls which are cut up into numerous panels by angles edged by pilasters is a row of images about 2′ in height. A large number of these are placed under canopies borne on single or double pilasters and surmounted by turrets which have an endless variety of design. Some of these are noticed along with the images. Many other images are placed under tōraṇas above which rise up bands of scroll work similar to those in the walls of Amṛitāpura.

The images of the walls of the Nāgēśvara temple are illustrative to a large extent of Śaiva and Śākta iconography. A number of the images bear their names in Kannaḍa on their pedestals and would have been more useful for iconographical study, had they not been so damaged and worn away as they now are. The chief images are named hereunder commencing from the south side of the porch.

East face.—

2. Durgā (?) seated with eight arms (broken) and a serpent below.

3. Durgā standing.

4. Śiva standing, holding, serpent and trident. Two other arms broken. On pedestal inscription ನಂಠ : Nanṭha.

South face.—

5. Śiva standing (broken) drum, trident, ardhachandrahasta. On pedestal inscription : ದಕ್ಷಿಣ ದೇಶಾಪಾಳಕ Dakshiṇa dēśāpāḷaka.

6. Consort of 5—damaged.

7. Eight-armed goddess—seated with buffalo to left.

8, **9**, **10**, **11**. Śakti images damaged.

12, **13**. Saḷa groups supporting south niche.

14. Śriyā dēvī : Goddess with elephant. Inscription ಶ್ರಿಯಾ ದೇವಿ Śriyādēvi.

15. Goddess with Garuḍa. Inscription ಲಕ್ಷ್ಮಿದೇವಿ Lakshmī Dēvi.

16, **17**. Lady attendants.

18. Seated Kaumārī with peacock and kalaśa.

19. Standing Gaurī (rosary, pāśa, sarpa, padma) Inscription : ಗೌರಿ Gaurī.

20. Māhēśvarī—seated with Naṅdi (rosary, pāśa, drum and dāna). Inscription : (ಮಹೇ) ಸ್ವರಿ [Mahē] svari.

21. Seated goddess with cobra below (chinmudrā, padma, padma, abhaya).

22. Standing Manōharī (abhaya, javelin, death's head mace, kalaśa) Inscription : ಮನೋಹರಿ Manōhari.

23. Durgā as Rākshasī—seated with eight arms and kalaśa to right and lion to left.

24. Śakti as Vaishṇavī—damaged.

25. Male attendant, standing with folded hands.

26. Damaged.

27. Durgā (damaged) with bhakta to right and lion to left.

28. Durgā standing with sword, spear, pāśa, bowl—(broken).

29. Śiva standing as Vajrabhūta (javelin, trident, drum, broken). Inscription : ವಜ್ರಭೂತ Vajrabhūta—Pl. IX, 2.

30, **31**, **32**. Ladies—Damaged.

33. Three-headed beardless Brahma—(damaged). Inscription : ಬ್ರಹ್ಮ Brahma.

34. Three-headed Sarasvatī—standing.

35. Lady attendant, with chāmara

36. Durgā standing as Śāradā (chinmudrā, trident, drum and book).

37. Chitrasēna, damaged. Inscription : ಚಿತ್ರಸೇನ Chitrasēna.

West face.—

38. Standing Mahākaṇṭha (sword, drum, broken, broken). Inscription : ಮಹಾಕಂಠ Mahākaṇṭha.

39. Standing goddess (broken, pāśa, aṅkuśa, phala).

40. Lady attendant.

41. Durgā seated (rosary, drum, trident, dāna).

42. Sadāśivamūrti seated in padmāsana with three heads in a row and another



1. CHANNAKESAVA TEMPLE: NORTH WALL (p. 43).



2. NAGESVARA TEMPLE: VAJRABHUTA (p. 38).



3. NAGESVARA TEMPLE: SADASIVA (p. 39).

in front of the kirīṭa, and a cobra above. Ten arms broken. Below, inscription: ಸದಾಶಿವಮೂರ್ತಿ Sadāśivamūrti (Pl. IX, 3).

43. Lakshmī seated with elephant (damaged).

44. Lady attendant.

45. Disappeared.

46. Śiva standing as Gambhīra (mace-broken, javelin, drum, abhaya.)

North face.—

47. Harihara with drum and chakra. The other two arms are broken.

48. Consort of No. 47.

49, 50, 51, 52, 53. Seated Nārāyaṇa in sukhāsana (Inscription: Nārāyaṇa ನಾರಾಯಣ) with Śrī (Inscription: Sriyādēvi ಶ್ರೀಯಾದೇವಿ) and a chauri-bearer to right and Bhū (Inscription: Bhūmidēvi ಭೂಮಿದೇವಿ) and chauri-bearer to left.

54. Standing Vaishṇavī (padma, chakra, śaṅkha, phala) damaged.

55. Śiva standing as Chitradhara (broken, trident, drum, abhaya) Inscription: Chitradhara ಚಿತ್ರಧರ.

56. Goddess (broken).

57. Pārvatī seated (broken, goad, pāśa, phala).

58. Goddess (broken).

59. Garuḍa kneeling with folded hands.

West face.—

60. Standing Durgā, with bowl and bell; the other two arms (left) broken.

61. Seated Chakrēśvarī, six-armed (chinmudrā (?) broken chakra, broken, broken).

62. Standing Durgā (phala, javelin, drum, padma.)

63. Śiva seated (rosary, trident, drum, broken.)

North face.—

64. Three-headed seated goddess (rosary, broken, broken, pāśa (?)

65. Durgā seated (rosary, trident, drum, bowl).

66. Seated goddess (rosary, mace, javelin, phala).

67. Vaishṇavī (śaṅkha, padma, gadā and chakra).

68. Śiva standing (abhaya, trident, drum, phala).

69. Male attendant standing with mace in right hand.

70. Lady with chāmara.

71. North niche supported by a Saḷa group on each side.

72. Lady attendant.

73. Male attendant with abhaya and mace.

74. Goddess with rosary and drum; remaining two hands broken.

75. Varāha damaged.

76. Goddess seated in padmāsana. (Vajra, goad, pāśa and phala).

77. Goddess seated (vajra, trident, broken, bowl).

78. Goddess standing, arms broken.

East face.—

79. Śiva standing as Mahākāla (rosary, drum, trident, phala). Inscription: Mahākāla ಮಹಾಕಾಲ.

80, 81, 82. Broken.

OTHER WALL SCULPTURES.

South face.—

Above Śrī dēvī, etc : vertical scroll bands.

Above Vajrabhūta : tower in North Indian style.

Above Sadāśivamūrti : tower with eight tapering bands, three of which are visible.

Above Chitradhara, north face : tower in North Indian style with ornamental tapering band.

Eaves and Parapet.

Above the wall is a row of eaves hollowed out inside and with unworked central and corner mouldings. On the south-east and elsewhere figures of monkeys, etc., are carved out in various attitudes.

The parapet is composed of four tiers of sculptures which contain swans, Saḷa groups, makara faces, lions, indecent figures, dancers, etc. The top tier has numerous interesting images like various forms of Śiva, Vishṇu and Dēvī Some of these are Tāṇḍavēśvara, Gajāsuramardana, Gaṇēśa, Yōgānarasimha, etc.

Tower.

The stone tower which is an indented square in plan has four sculptured rows rising one above the other, the central panels of which contain various forms of Śiva. On top is a fine stone kalaśa with jewelled and beaded work. The tower has a projection over the sukhanāsi above which is a fine large Saḷa group. The front panel, facing east, contains a group of Tāṇḍavēśvara.

Porch.

The front porch of the Nāgēśvara temple is much damaged. On its basement are: first, a row of soldiers and indecent figures; then, a frieze of kīrtimukhas; thirdly, scroll bands; and fourthly, a slanting railing with the panels containing images of dancers, musicians and couples.

Two pillars of the rounded lathe-turned type support the roof and are flanked by the usual stone-benches. The ceiling which is an octagon surmounted by a square with a flat slab above has the eight Dikpālakas and musicians with dancing Śiva in the centre.

The navaraṅga doorway whose jambs have dvārapālas supported by chāmara-bearing attendants on the walls has the usual vertical, floral and scroll bands with Umāmahēśvara on the lintel. The navaraṅga is a hall, about 20′ square of nine aṅkaṇas in the western part of which are six fine niches with towers above them. They contain in order clockwise:

Navaranga.

1. A Saptamātṛikā panel. The images are beautifully carved and finely finished with vāhanas and tōraṇas. Vīrabhadra with vīṇā sits to the right and Gaṇēśa to the left.

2. Śāradā, seated (rosary, goad, pāśa, book). Fine image, though covered over with oil.

3. Gaṇēśa.

4. Mahishāsuramardinī—a beautiful group showing the goddess with eight hands standing and spearing the demon (sword, trident, chakra, arrow, śaṅkha, buckler, bowl, holding demon's hair). The goddess' nose and mouth are slightly damaged.

5. A liṅga placed where perhaps a Sūrya image originally stood.

6. Standing Kēśava—a beautiful image.

In the centre of the navaraṅga is a well-carved bull.

The ceilings are from the east clockwise:—

Ceilings.

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1. Three concentric circles.
2. Two concentric octagons.
3. Three concentric squares.
4. Two concentric Śrī-chakras with rounded alternate angles.
5. Three concentric rows of horse-shoes similar to Kubaṭur ceiling.
6. Three concentric squares.
7. Three cencentric circles.
8. Two concentric eight-rayed stars.
9. Central ceiling. The lower part of it has sculptures of Śaiva images, dancers and musicians, and Saḷa groups, while above are four concentric rows of horse-shoes with angles as alternate petals.

The sukhanāsi doorway whose jambs have perforated screens with Manmatha and Rati below has an Umāmahēśvara group much covered with chunām above the lintel. The sukhanāsi itself is plain but for a flat ceiling with Tāṇḍava-Gaṇapati surrounded by nine padmas.

Sukhanasi.

The garbhagṛiha doorway which is well carved with floral bands is also covered with chunam and has Gajalakshmī on the lintel. Inside the garbhagṛiha is a medium-sized linga with a flat head.

Garbhagriha.

CHANNAKĒŚAVA TEMPLE.

The Channakēśava temple is very similar to the Nāgēśvara temple and does not require a repetition of the description. Such features and details as are different are noted hereunder :—

Platform and basement.—Similar to the Nāgēśvara temple except for the landing and the basement of the front pavilion.

Wall images.—In this temple these images are mostly Vaishṇava. They are in order from the south of the east doorway:

1, 2. Rati and Manmatha.
3. Garuḍa.
4. Kēśava.
5. Saṅkarshaṇa.
6. Bhūdēvī ready to garland Varāha.
7. Dharaṇī-Varāha.
8. Kāliṅgamardana.
9. Lady with garland, perhaps Rādhā.
10. Vēṇugōpāla.
11. Lady with chāmara.
12. Empty niche with a lion slaying an elephant on either side.
13. Lady with chāmara.
14. Prahlāda with flowers.
15. Ugranarasimha.
16. Garuḍa damaged.
17. Janārdana.
18. Lady with chāmara.
19. Seated Mādhava, gadā broken.
20. Śrī Kṛishṇa, seated (śaṅkha, gadā, padma, chakra).
21. Lady with chāmara.
22. Gōvardhanadhāri.
23. Standing Vishṇu with two arms broken (Kēśava)?
24. Garuḍa.
25, 26. Dakshiṇāmūrti admiring dancing Mōhinī.
27, 28, 29. Vishṇu standing (two arms broken) with Garuḍa to right and Lakshmī to left.
30, 31, 32, 33, 34. Yōgānarasimha with Śrī and an attendant to right and Bhū and an attendant to left.
35. Hanumān grinning backward.
36. Aniruddha standing.
37. Mādhava standing.

38. Garuḍa.

39, 40, 41, 42, 43. Vishṇu seated as Varadarāja with a consort and an attendant on each side.

44. Garuḍa.

45. Mādhava seated.

46. Śrīdhara seated.

47. Garuḍa.

48, 49, 50, 51, 52. Nārāyaṇa, seated with a consort and an attendant on each side (Pl. IX, I).

53. Disappeared.

54. Mādhava, standing.

55, 56, 57. Gōvinda, seated with an attendant on each side.

58. Garuḍa.

59, 60, 61. Saṅkarshaṇa with two consorts, one on either side.

62. Trivikrama.

63. Bali and Vāmana.

64. Garuḍa.

65. Hari, seated.

66, 67. Dakshiṇāmūrti and Mōhinī.

68. Achyuta, standing.

69. North niche with a female attendant on each side.

70, 71, 72. Damaged.

73. Pārvatī, seated (damaged).

74. Brahma (damaged).

75. Lakshmīnārāyaṇa, seated.

76. Janārdana.

77. Lakshmī (damaged).

78. Kāḷiṅgamardana (damaged).

79. Vāmana (damaged).

Eaves.—Similar to Nāgēśvara.

Parapet.—Similar to Nāgēśvara except that most of the chief images are Vaishṇava, though Bhairava and other Śaiva images also appear here and there.

Tower.—Similar to Nāgēśvara with Vaishṇava images.

Porch.—This is also similar to the one in the Nāgēśvara temple except for the ceiling design which is an octagon with inset circle.

Navaraṅga.—The navaraṅga doorway has an unfinished lintel. The tops of the navaraṅga niches have a different design, there being sets of three or five towers instead of the single ones. The images contained in them are: Lakshmīnārāyaṇa, seated (Aniruddha); Sarasvatī, seated—the face is beautiful;

sukhanāsi doorways. These walls should be carefully examined by the D.P.W. and if no other improvement is possible they may be supported with stone pillar buttresses. The latter would no doubt be ugly but may be put in if the walls are in danger of falling.

7. The road leading to the temple may be cleared and connected with the main Hassan-Holenarsipur road so as to allow the cars and busses of visitors to approach the temple.

KORAVANGALA.

(Hassan Taluk).

BŪCHĒŚVARA TEMPLE.

General Description. The village of Kōravangala which is situated in the midst of a sandy high land, six miles to the north of Hassan, has three temples of the Hoysaḷa period, the largest of which is the Būchēśvara temple. The latter is a fine building in a good state of preservation and consists of a towered garbhagṛiha, a noble sukhanāsi, a navaraṅga, a mukhamaṇṭapa connected to the main shrine by a porch and a Sūrya shrine to the east of the mukhamaṇṭapa. (Pl. X.) Thus the building contains all the elements of a well-developed Hoysaḷa temple. The shrines are squarish in plan while the maṇṭapa is an indented square. The temple is very ornate; its sculptural work closely resembles that of Mosaḷe.

History. There are several inscriptions in the village. But E. C. V. Hn. 71 which is set up prominently to the south-east of the temple is the one which is concerned most with the temple. It mentions how Būchirāja (colloquial for Bhūtanātha rāja), a Brahman officer belonging to a family in the hereditary service of the Hoysaḷa king Narasimha I, got it constructed and consecrated in 1173 A. D. in commemoration of the coronation of Ballāḷa II. This officer was the youngest brother of a large family whose other members constructed the other temples in the place. The Bhairava temple on the north-east is perhaps a later construction, though also of the Hoysaḷa period. The temple is now very nearly as it was at the time of construction and has not been tramelled and marred by later structures.

Basement of Shrines. The walls of the main temple and the Sūrya shrine are very similar in structure and may be dealt with together. The height on which the present temple stands suggests the view that it is constructed on a high platform now concealed in the ground. Above the platform is a basement of the usual five cornices, two of which bear square, cross-like, etc., mouldings unworked like those at Mosaḷe.

Wall Sculptures.

Above the basement is a row of sculptured figures standing as at Mosaḷe and Jinanāthapura under turreted canopies borne on one or two pilasters, all under vertical scroll bands. The towers are of the usual varied shapes, though they are perhaps less elaborate than those at Mosaḷe and Sōmanāthapur. The images are about 15 to 18 inches long and have a tendency to be shortish and wanting in slimness. The more important of them are noticed hereunder commencing from the south of the main navaraṅga doorway and running clockwise :—

East Face.

1. Sarasvatī standing (rosary, goad, pāśa, pustaka).
2. Gaṇēśa dancing, with mouse on pedestal.
3. Arjuna shooting the fish target. (Pl. XI, 4.)
4. Pārvatī standing (drum, trident, goad, pāśa).

South Face.

5. Bhairava.

6, 7. Hiraṇyakaśipu orders his soldiers to chastise Prahlāda. (Pl. XI, 3.) Kannaḍa inscription ಪ್ರ ದ್ರೊಜ [?ಕ] pra droja [?Ka].

8, 9, 10. Prahlāda is tortured with fire, elephants, ropes (?), cobras.

11. Narasimha appears to Hiraṇyakaśipu in a pillar.
12. Ugranarasimha slays Hiraṇyakaśipu and is flanked by Lakshmī and Prahlāda.

13, 14, 15. Musicians celebrate Narasimha's victory.

16. Bhairava.
17. Kāpālika.
18. Dēvī with padma and kalaśa.
19. Gajāsuramardana, dancing.

West Face.

20. Śvētavarāha trampling on demon.
21. Lakshmī standing.
22. Sūrya.
23. Mōhinī dancing, molested by monkey.

South Face.

24, 25, 26. Trivikrama with Śrī and Bhū.

27, 28, 29. Kōdaṇḍarāma with Lakshmaṇa and Hanumān.

30, 31, 32, 33. Umāmahēśvara (Pl. XII, 1) seated supported by Brahma with Śāradā on right and Kēśava on left.

34. Durgā with sword and kalaśa.
35. Śiva standing as Dakshiṇāmūrti (rosary, pāśa, phala and pustaka).



1. SARASVATI (p. 50).



2. GANAPATI (p. 50).



3. PRAHLADA AND HIRANYAKASIPU (p. 46).



4. ARJUNA SHOOTING AT THE FISH (p. 46).

West Face.

36, 37. Standing god and goddess (damaged)—Manmatha and Rati (?).

38. Couple at love—kissing.

39, 40, 41. Dharaṇī-Varāha with consorts.

42. Dakshiṇāmūrti with long coat and discus.

43. God standing—damaged.

44. Śiva standing (rosary, trident, drum, phala).

45. Similar to 44.

46. Sarasvatī—standing (phala, rosary, kalaśa and pustaka).

47. Sarasvatī—standing (vīṇā played by two hands. In the other two hands, rosary and pustaka).

48, 49, 50. Tāṇḍavēśvara with Dēvī to right and drummer to left.

51. Damaged.

52. Goddess with padma and phala.

53. Damaged.

54. Conjugal couple indecent.

55. Mōhinī dancing.

56. Dēvī dancing, drum in right hand and bowl in left.

57. Lady with pet parrot perched on left hand and fruits in right.

58. Kāḷī as Kāpālikā—naked.

59, 60. Pradyumna with Lakshmī.

North Face.

61. Anantaśayana with Brahma springing from navel.

62. Kāḷiṅgamardana.

63. Vēṇugōpāla.

64. Kṛishṇa as Navanītachōra.

65. Nāga and Nāgiṇī with tails entwined.

66. Vāmana receiving gift from Bali.

67. Trivikrama with right leg lifted to Brahmalōka and the river Gaṅgā flowing down.

68. Rāvaṇa lifting Kailāsa—Fine tower above.

69, 70. Mōhinī dancing with Dakshiṇāmūrti admiring.

71. Bhairava.

72, 73, 74. Gōvardhanadhāri with Garuḍa to left and Lakshmī to right.

75. Umāmahēśvara as Nandivāhana.

East Face.

76. Bhairava.

77. Vīrabhadra with mace in right hand.

78. Shaṇmukha with peacock on pedestal.

79. Mahishāsuramardinī.

Wall of Sūrya Shrine.

North Face.

80. Goddess standing holding padma.
81. Mōhinī molested by monkey.
82. Sarasvatī (damaged).
83. Śiva standing (damaged). Many of these figures are unfinished.
84. Lady feeding parrot.

85, 86, 87, 88, 89. Durgā dancing—flanked by musicians.

90. Lady with cymbals.
91. Chandra—standing.

East Face.

92. Sūrya standing.
93. Lady with chāmara.

94, 95, 96, 97, 98. Gaṇēśa dancing with musicians accompanying (Pl. XI, 2).

99. Lady with padma and phala.
100. Sūrya.

South Face.

101. Sūrya with seven horses on pedestal.
102. Manmatha.
103. Gajēndramōksha. Immersed in water sits a yōgi. Above him in water is a crocodile holding fast to the hind leg of an elephant which offers a lotus with its lifted trunk to Vishṇu. Above: Vishnu riding on Garuḍa strikes the crocodile with his discus and releases the imprisoned angel.

104, 105, 106. Umāmahēśvara in sukhāsana with attendants.

107. Chain of destruction—A gaṇḍabhēruṇḍa carries off a śarabha which holds a lion which holds an elephant in whose trunk is held a python which has half swallowed a deer. The whole chain hangs in the air while a sanyāsi and a boy look up in amazement.

108, 109, 110. Two-handed god with lady attendants.

111, 112, Mōhinī and Dakshiṇāmūrti—damaged.

Eaves and Parapet.

All round the temple including the maṇṭapa runs a row of eaves projecting about 18," highly arched inside and with no imitation of woodwork below. The parapet which perhaps stood originally above it is now represented over the maṇṭapa and the Sūrya shrine only by a single cornice bearing the toothed ornamentation. But over the main temple the full parapet is standing with its row of sculptured lions, Saḷa group, makara faces, and kings in court below, and its top row of kīrtimukhas and tōraṇas sculptured with the figures of Yakshas, Bhairavas, Mōhinīs, etc. The more impor-

tant of these figures are on the south, Yōgānarasimha, and on the north, Umāmahēśvara.

Tower. The tower of soap-stone is similar to those at Mosaḷe and is made up of four tiers of turrets bearing numerous sculptures like those of the parapet. On its north is a panel showing Indra on the Airāvata. Over the eastern projection of the tower is a fine large Saḷa group and on its east face the usual Tāṇḍavēśvara.

Mantapa Basement. The mukhamaṇṭapa has an ornate base of several cornices with attached turreted canopies housing Yakshas. One of the cornices has a creeper scroll, while above them is the usual row of turreted, eight-pointed, star-shaped pilasters with lions above and sculptured images, musicians, dancers, ladies, gods and goddesses in the interspaces. The slanting railings above have unsculptured panels.

Entrances. The entrances to the maṇṭapa and especially the south one have an imposing appearance being supported by a soap-stone elephant, a dvārapāla and a chāmaradhāriṇī on each side. The last named images have behind them eight-pointed, star-shaped pillars with floral scroll bands running up vertically against the indented angles. These pillars, though small, are similar in design to the Mōhinī pillar at Bēlūr and to the front pillars of the smaller temple at Pushpagiri. The north doorway with similar designs has now lost its elephants.

Mantapa: Inside. The maṇṭapa which is an indente square shape in plan has its central aṅkaṇa surrounded by eight smaller aṅkaṇas. From these four single aṅkaṇas extend east, south, west and north, while all around excluding where the passages exist runs a stone bench with a slanting railing at its back and floral and pilaster ornamentation on its inner face. The extra aṅkaṇa on the east serves as an open sukhanāsi for the Sūrya shrine and the one on the west as a porch to the main temple.

Pillars. The pillars which are of three different sizes are all of the bell-shaped lathe-turned type. The only exceptions are the banded star-shaped pillars supporting the north and south entrances to the maṇṭapa.

Ceilings. The ceilings, which are all deep domes have an interesting variety of design mostly without figure sculpture. Their corner stones have deeply carved lion faces, while their sides have ornamental beaded work and pendants. Some of the chief domes may here be mentioned commencing from the centre proceeding eastward and running clockwise, on the first circle and then on the second.

1. Central: Three concentric navagons with large pendant.

2 to 9. Concentric circles, navagons or septagons.

10. Flat ceiling.
11. Near south entrance—concentric circle.
12. Porch-ceiling—concentric circles of horse-shoe arches.

Surya Shrine.

The Sūrya shrine is a part of the original structure which is entered by an unfinished doorway. The dvārapālas who bear in addition to lotuses and maces the bow and arrow (right) and the goad and musala (left) are unique. The Sūrya shrine ceiling is flat with a haṁsa in the centre. The image of Sūrya stands about 6′ high from the ground. It stands upon a pedestal with Aruṇa and his seven horses. It is a finely worked image, well proportioned and fully ornamented. Its two hands hold padmas. On each side of it is a Chhāyā shooting arrows, while on the tōraṇa are seated the twelve Ādityas.

Main Shrine : Navaranga : Pillars, Ceilings.

The navaraṅga is entered by a doorway which has Śaiva dvārapālas below, floral and scroll bands and pilasters on the jambs, Gajalakshmī on the lintel and five turrets above the eaves-like cornice. The navaraṅga which is about 20′ × 20′ in area is a hall of nine squares, which has six wall niches as at Mosaḷe. Of these the three on the north have lost their original images, while those on the south preserve the finely carved original figures in this order :

1. The Saptamātṛikās with vāhanas below, tōraṇas above, Vīrabhadra to right and Gaṇēśa to left. It is a fine piece, inferior only to the one at Mosaḷe ;
2. Sarasvatī (Pl. XI, 1) seated with rosary, goad, pāśa and pustaka—a beautiful image ;
3. Gaṇēśa (Pl. XI, 2) fine figure ; the head is very natural.

The four pillars of the navaraṅga are of the usual bell-shaped lathe-turned type, with nothing remarkable about them.

The ceilings, however, are all dome-shaped and interesting. They are :—

1. Central—above the eight Dikpālakas is a gallery with unsculptured panels, the dome being supported by three rows of concentric octagons ;
2. Near east door : Concentric circles.
3. Octagons.
4. Square within square.
5. Srīchakra.
6. Octagons.
7. Squares.
8. Concentric horse-shoe circles.
9. Star-shaped gallery with octagon above.

The sukhanāsi is open on the east and has a flat ceiling of padmas. The garbhagṛiha doorway is similar to the navaraṅga doorway, but with unsculptured vertical bands. The garbhagṛiha (8′ × 8′) has nothing remarkable about it and contains a black flat-headed liṅga which rises about 3′ from the ground.

Sukhanasi and Garbhagriha.

On the whole the similarity between the work at Kōravaṅgala and that of Mosaḷe is so great that it is difficult to escape the conclusion that their designer was the same person.

In the north-east corner of the compound of the Būchēśvara temple is a soapstone shrine of Bhairava with a small sukhanāsi and garbhagṛiha. It is also a definitely Hoysaḷa structure, though the outer walls are plain. The image of Bhairava which stands about 5½′ from the ground shows the god holding sword, trident, drum, and bowl with head, and treading upon a beheaded victim, while the attendant goblins accompany with weird music and a dog licks the blood dripping from the severed head. Its face is now damaged, but it is a tolerably good image.

Bhairava Shrine.

1. The building has been recently conserved. A few improvements may, however, be suggested. The houses on the south should be acquired and the compound extended, with a gateway from the east or south-east leading directly from the road.

Conservation.

2. The railing stones of this temple which are lying about near the tank and elsewhere may be restored to their original positions and a good lamp may be provided for use in the navaraṅga.

3. The Village Panchayet may be encouraged to make a park in the ground between the Būchēśvara and the Nāgēśvara temples to the east of the tank and the cart-track connecting with the high road may be improved and made useful for cars.

4. The pond to the north-east of the Gōvindēśvara temple which appears to be the only source for the supply of drinking water to the village may be rebuilt with the ancient stones lying about it.

5. The sculptured pieces thrown about in various parts of the village may be collected and stored in the Būchēśvara temple compound.

NĀGĒŚVARA AND GŌVINDĒŚVARA TEMPLES.

The Būchēśvara temple appears to have developed several elements which were already found in the Nāgēśvara and Gōvindēśvara temples which had been built a few years previously. Both these temples are rather small in size and though ornate, they are much plainer than the Būchēśvara temple. They are now

in a state of advanced ruin and it is doubtful whether anything could be done to save them. Two porched doorways with inside verandahs lead us into the compound in which the two temples are situated almost like twin temples. (See Pl. XII, 2 and 3.) But their designs are different. The Nāgēśvara temple has a garbhagṛiha, an open sukhanāsi, and a navaraṅga of nine aṅkaṇas, the doorway of which lies ruined closeby. But instead of a porch it has at a distance of about 10′ to the east a fine indented square-shaped pavilion with niched towers flanking its entrances. It has twenty-four pillars, all of the bell-shaped type.

But the Gōvindēśvara temple which is to the north of the Nāgēśvara temple has a garbhagṛiha, an open sukhanāsi and a navaraṅga of nine aṅkaṇas whose finely sculptured door is approached through a porch with entrances from the north and south. To the east of the porch is a small Sūrya (?) shrine whose sukhanāsi doorway is finely designed, though small, and is supported by perforated screens on the jambs. Both these doorways deserve to be removed to a museum along with the towered niches of the Nāgēśvara maṇṭapa. The Gōvindēśvara porch has a ruined dome with octagonal ribs; the central pendant, however, is missing. The outer wall of the Gōvindēśvara temple is ornamented with finely designed turrets borne on single or double pilasters.

Conservation Note.

1. The buildings and compound should be cleared of all plants and a compound wall put up.
2. They are protected monuments and people committing nuisance should be severely punished.
3. The buildings must be allowed to remain as they are without being further ruined.

HARNAHALLI.

LAKSHMĪ-NARASIMHA TEMPLE.

General Description.

Hārnahaḷḷi, more correctly called Hāruvanahaḷḷi, is a large village, about five miles to the south of Arsikere on the main road from Arsikere to Hassan. It has the remains of two fortifications, one of the 13th century and another of the 17th century, the latter being in places superimposed on the former. It has several temples two of which are large soap-stone structures of high artistic merit. The Kēśava temple which formed the centre of the old Hoysaḷa town is situated on the top of a height while the Sōmēśvara temple is built about a furlong to its east-north-east close to the north-east corner of the Hoysaḷa fortification whose large boulders are now collapsed.

A plain *upparige* or gateway of soap-stone leads into a large compound with a modern roughly built stone-wall around it. In the western part of it, on a high



1. BUCHESVARA TEMPLE: UMAMAHESVARA (p. 46).



2. GOVINDESVARA TEMPLE: DOORWAY (p. 52).



3. GOVINDESVARA TEMPLE: DOORWAY (p. 52).

platform is the temple of Kēšava popularly known as the Lakshmīnarasimha temple. It is a three celled structure with the main cell having a sukhanāsi, while the other two open directly into the navaranga. The latter has an eastern extension which is sometimes called the mukhamanṭapa. Around this portion there are perforated screens instead of a wall. The main cell is on the outside shaped like a sixteen-pointed star and is to some extent marred by large two-storeyed niches built as buttresses on its three sides. The other two cells are squarish in plan. Only the main cell has a tower which is a fine structure of soap-stone. The other two cells have flat tops. In front of the navaranga doorway, there is neither a porch nor a manṭapa.

The temple is on the whole a fine structure with its walls having sculptured friezes and rows of gods, and belongs more to the class of the temples of Nuggihaḷḷi and Hosahoḷalu than to that of Mosaḷe and Kōravangala.

History.

On the inside of the gateway of the temple is a large soap-stone inscription broken into two which records that three brothers Pedda .... Heggaḍe, Sōvaṇṇa and Kēsaṇṇa got the permission of their father who had become the Svāmi of the Sindige Mutt and after obtaining a free site from the people of Hāruvanahaḷḷi got the temple constructed and consecrated, probably at their own cost, in the year 1234 A. D. The king Narasimha II Ballāḷa endowed it with lands. The town is known in the inscriptions as Hiriya Sōmanāthapur. About thirty years later another record was put up on the eastern beams of the hall of the temple. A small Lakshmī temple was probably constructed on the north-west during the Vijayanagar period, but of it only the basement remains.

Platform.

The temple is constructed on a platform, about 4′ high, which follows the contour of the temple and has five cornices on its face. Three flights of steps lead up to it on the east, south and north and each of these is supported as at Bēlūr and Haḷebīḍ by a towered niche on each side. There are also two more niches above the platform flanking the navaranga doorway. Thus the total number of niches is eight in all, though some of them are now ruined. The flank walls of the niches have on the outside sculptures of gods carved; most of these figures are now damaged. The towers of these niches are square planned and resemble the Haḷebīḍ ones more than those of Bēlūr.

Basement.

Above the platform rises a basement, about $4\frac{1}{2}'$ high, which is cut up horizontally into five flat cornices each of which bears a frieze of sculptures as at Haḷebīḍ and Sōmanāthapur. Their general effect is imposing and the temple generally gives the impression of the Kēdārēśvara temple at Haḷebīḍ, of which it is an imitation. The friezes are from the bottom upwards as follows :—

A. A row of Yakshas and Yakshiṇīs seated under tōraṇas with the intervening spaces adorned by rows of caparisoned tusker elephants marching forward. Most of the elephants have one or two riders each and the several animals are shown in their varied attitudes as at Haḷebīḍ, *viz.*, fighting each other, fighting men, slaying or trampling enemies under foot and uprooting trees and plants, playing with each other, frisking their trunks, goring the tusker in front, pulling by the hair the rider in front, playing with a fellow-elephant's tail or bell or pulling his leg, intertwining trunks, etc. In the corners sometimes are two elephants with a single head, while from the north-east of the navaraṅga is a row of un-caparisoned riderless wild elephants feeding and disporting.

B. The second frieze has a row of horsemen cantering forth to battle on horses a few of which wear armour as at the Kēdārēśvara temple. In the midst of the horses are camels, the riders of some of which are playing on kettle drums. A large number of horses, however, have not been finished.

C. The third frieze is a long creeper scroll band in some of the convolutions of which are small sculptural studies like birds, disporting monkeys, hunters, dancing groups, and obscene figures. The corners, however, have lion faces from whose fangs spring forth the creepers.

D. The fourth cornice which was evidently meant to receive the mythological frieze is left untouched, the carving work having stopped for some reason before the temple was finished.

E. The fifth frieze contains a row of makaras as at the Kēdārēśvara temple.

F. The sixth frieze contains a row of swans in their varied attitudes like feeding and pecking, beaking, feeding the young, etc., with a Garuḍa or other figure on a tōraṇa in front of a small projection. These figures are the vehicles corresponding to the gods carved above.

Wall Decorations.

The wall above the basement is divided horizontally into two halves by an eaves-shaped cornice which is comparatively plain. Above the cornice is a row of turrets borne on single or double pilasters. The turrets which are about a foot high are, as usual, of varied shapes.

Wall Images.

The lower half of the wall contains a long row of images, about 2′ high, standing on pedestals with mostly scroll-on-kīrtimukha ornamentation, while above the figures are latā-tōraṇas as at Nuggihaḷḷi. The old type serpentine and jewelled tōraṇas are absent and the affinity is definitely to the Nuggihaḷḷi-Sōmanāthapur group. The sculptor of the north face of the building has signed himself in many places both under the friezes and other images as Mallitama and is perhaps identical with the sculptor of that name who worked at Nuggihaḷḷi, Hosahoḷalu and Sōmanāthapur. He is one of the best known Hoysaḷa sculptors of the thirteenth century.

Near some of the images on the south wall appears the name Piriyanna Heggaḍe, which is perhaps not the name of any sculptor, but is more probably the Kannaḍa form (Babbur Kamme ?) of the Telugu name Peddanna Heggaḍe of one of the builders of the temple.

The images themselves are of exactly the same size and quality as those of Nuggihaḷḷi and Hosahoḷalu having heavy-cheeked rounded faces, thickish limbs, shortish legs, and exuberantly ornamented and poised in the usual conventional attitudes. Yet they are very good not only as wall decorations but also as sculptures and illustrate Hindu mythology and iconography. The groups of images are as follows commencing from the south of the east doorway :—

East Face.

1. Hanumān; below (ಬಣ) *Ba ṇa.*

2, **3**, **4**. Dharaṇī-Varāha with Hiraṇyāksha on left and Laksmī on right. Below the latter Kannaḍa Inscription : (ಬನ) *Ba na.*

5, **6**. Dakshiṇāmūrti and dancing Mōhinī.

7, **8**. Kēśava and Lakshmī.

9. Dancing Sarasvatī.

Back of South Cell.

10, **11**. Vaikuṇṭha Nārāyaṇa (face damaged) with Garuḍa to right.

12, **13**. Nārāyaṇa and Lakshmī.

14, **15**, **16**, **17**, **18**. Lakshmī-Nārāyaṇa seated with two lady attendants on each side. The design of the undercloth of No. 14 is interesting. Below it is the name Periyāṇḍa Heggaḍe. Below Lakshmī-nārāyaṇa is the Nandi-Nagarī inscription reading 'Shaṇmukha dāsa'. The faces of Lakshmī and Nārāyaṇa and of many other figures have been damaged only a few days ago.

19, **20**. Mādhava with Lakshmī to left. Inscription: (ಬೊಳ) Bo ḷa.

21, **22**. Skeleton dancing with goblin; drummer to left.

West of South Cell.

23. Bhairava.

24. Dakshiṇāmūrti.

25, **26**. Gōvinda with Lakshmī to right.

27, **28**, **29**, **30** and **31**. Kāḷiṅgamardana with a consort and lady attendant on each side (Pl. XIII, 1). Inscription below 28: ಪೆರಿಯಾಂಡ ಹೆಗ್ಗಡೆ Periyāṇḍa Heggaḍe.

32, **33**. Rati and Manmatha. A fine group.

Navaraṅga, South-west Corner.

34, **35**. Pāṇḍuraṅga and Rukmāyī—The two-handed god (Pl. XIII, 3) stands with śaṅkha in the right hand and a jug in the left with a devotee near his left foot.

36, **37**. Vishṇu with Lakshmī.

38, **39**. Durgā dancing with attendant to left.

40, **41**. Mahishāsuramardinī with attendant to right. The image is partly covered by the doorway of a later Hoysaḷa structure built for Narasimha on the wall. This structure should be removed in order to expose the beauty of the original wall.

42, **43**. Madhusūdana with Lakshmī.

44, **45**. Trivikrama with Garuḍa.

46, **47**. Two monkeys fighting for a jack fruit.

South of Sukhanāsi.

48, **49** and **50**. Ugranarasimha with Hiraṇyakaśipu to left and boy Prahlāda to right.

51. Harihara standing (rosary, trident, chakra, śaṅkha.)

52, **53**. Gōvardhanadhāri—a fine group, with lady holding garland to right.

54, **55**. Lady attendants.

56. Vāmana.

57, **58**. Śrīdhara with lady attendant to right.

South Niche.

This is a two-storied structure with a tower evidently meant to act as a buttress against the stress of the weight of the central tower. Both the niches are now empty. The walls of the niche have no figure sculptures. They appear to have been part of the originally planned structure.

59, **60**. Hṛishīkēśa with lady to left.

South-west of Main Cell.

61, **62**. Padmanābha with Lakshmī to right.

63. Garuḍa.

64, **65**. Gaṇēśa dancing with ḍavaṇe player to left.

66, **67** and **68**. Pārvatī dancing with musicians accompanying.

69, **70**. Dāmōdara with Lakshmī to left.

71, **72**. Two goddesses, perhaps Pārvatī and Lakshmī.

West Niche.

Similar to the South niche.

North-west of Main Cell.

73, **74**. Saṅkarshaṇa and Lakshmī; inscription below both: Mallitamma.

75, **76**, and **77**. Vāsudēva with Lakshmī and Garuḍa.

78. Lakshmī.

79. Six-handed Sarasvatī dancing, playing on vīṇa.



1. KALINGAMARDANA (p. 55).



2. BHUDEVI (p. 59).



3 PANDURANGA AND RUKMAYI (p. 55).

80. Brahma standing (rosary, ladels, pāśa and kalaśa) central face bearded. — Damaged.

81. Lakshmī (?)

82, **83** and **84.** Pradyumna with Lakshmī and Garuḍa to left. Inscription below all: Mallitaṁma.

85, **86**. Aniruddha with Lakshmī. Sculptor: Mallitaṁma.

North of Sukhanāsi.

87, 88. Purushōttama with Lakshmī.

89, **90** and **91**. Adhōkshaja with Lakshmī and Garuḍa to right. The goddess holds padma and kalaśa. Inscription Mallitaṁma.

92, **93**. Gōvardhanadhāri with flower-bearing lady to left. Inscription Mallitaṁma.

94. Harihara (rosary, trident, chakra and śaṅkha).

95, **96** and **97.** Vēṇugōpāla with an attendant on each side and Garuḍa on pedestal.

98. Kōdaṇḍarāma.

99. Paraśurāma.

North-west Corner of Navaraṅga.

100, 101. Standing Narasimha with Lakshmī to left. Sculptor: Mallitaṁma.

102, 103. Achyuta and Lakshmī.

104. Bali and Vāmana.

105. Trivikrama with lifted right leg, Garuḍa on pedestal.

106. Mahishāsuramardinī.

107. Lady with phala and padma.

108. Arjuna shooting the fish target.

109, **110** and **111**. Janārdana with Lakshmī to right and Chāmaradhāri to left. Sculptor: Mallitaṁma.

112, 113. Goddesses.

West of North Cell.

114, **115**, **116** and **117**. Lakshmī-nārāyaṇa flanked by a chāmaradhāri and a consort with padma and kalaśa on left and a chāmaradhāri on right.

118. Balarāma.

119. Lady with parrot on the left forearm and fruits in the right.

120, 121. Upēndra with Lakshmī to right.

122. Six-handed Lakshmī dancing (rosary, gajahasta, śaṅkha, savarga-hasta, chakra, phala).

North of North Cell.

123. Six-handed Kēśava dancing: (padma, gaja or lamba, śaṅkha, svarga, chakra, gadā).

124, **125**. Hari with lady attendant.

126. Mōhinī with lifted cobra.

127, **128**, **129**, **130** and **131**. Lakshmī-Varāha with an attendant and consort to left and consort and attendant to right. Sculptor Mallitaṁma.

132, **133**, **134** and **135**. Śrī Kṛishṇa with three lady attendants.

136. Unworked.

East of North Cell.

137, **138**. Yōgānarasimha with Garuḍa to right.

139, **140** and **141**. Nārāyaṇa and Lakshmī with lady attendant. Sculptor Mallitaṁma.

142, **143**, **144**, **145** and **146**. Lakshmī-Narasimha with attendant and Bhūdēvī to left and Rati and Manmatha to right.

Front Railings.

Round the front part of the hall above the basement is a row of turreted pilasters which are alternatively square and star-shaped. Between them and between the towers above them are unworked mouldings for figures. Higher up is a plain slanting railing with only the commencement of a few obscene sculptures on the north side. Above the railings is a row of pierced stone windows of simple design.

Eaves and Parapet.

The eaves which bear imitation of rafters on the undersurface have unworked mouldings on the edge. The parapet which covers the outer edge of the usual hollow double roof of the temple is formed by a series of soap-stone turrets whose mouldings are left uncarved.

Tower.

The tower, which is composed of four tiers of turrets, is all of soap-stone and has a fine appearance inspite of its few carvings, owing to its star-shaped corners. In place of the old stone kalaśa is now seen a recent metal kalaśa. The usual projection of the tower over the sukhanāsi has lost its Saḷa group and its frontal panel the dancing group.

Navaranga.

The navaraṅga is a hall, about 15′ square, with an extra aṅkaṇa on the east and stone benches on the east side. Behind the benches are the pierced windows, while from them rise six star-shaped pillars which support the front part of the roof. Many of the sculptures of the navaraṅga are covered over with a thick coat of hardened chunām or wax.

As usual, there are four niches in the western part of the navaraṅga but the tower of each has a different design. Two of them are star-shaped with the point of the star projecting over the doorway. The niches contain the following images :—

Navaranga Niches.

1. Sarasvatī seated (rosary, goad, pāŝa and pustaka). A fine image badly coated with wax. (Pl. XIV, 1.)
2. Gaṇēśa.
3. Lakshmī standing with elephant on pedestal (abhaya, ŝankha, chakra, kalaŝa).
4. Bhūdēvī standing with Kūrma and Adiśēsha on pedestal (padma, śaṅkha, chakra and phala). A very rare image and a fine one, badly coated with wax. (Pl. XIII, 2.)

Pillars.

The four central pillars of the navaraṅga are of the usual lathe-turned bell-shaped design, but their fine beaded work is concealed under chunām. Of the six pillars, more to the east, all are star-shaped, the eastern two having eight points, the southern one six points, two others having thirty-two points while one has sixteen points with the intervening arc-like flutings having three points each, making in all sixty-four points. The two eastern pillars have against each alternate point the image of a dancer or musician finely carved.

Ceilings.

There are ten ceilings in all and they are, commencing from the east and running clockwise :—

1. Above two rows of turrets bearing under them Yakshas, and on their flanks lions, standing forms of Vishṇu, etc., rises the dome which has its beams forming three concentric circles. The large pendant has Kāḷiṅgamardana under its surface.

(*Frontispiece*).

2. Concentric circles above circular gallery.
3. Eight-pointed star.
4. Concentric circles above star-shaped gallery.
5. Concentric circles.
6. Similar to No. 4.
7. Eight-petalled concentric padmas.
8. Concentric circles.
9. Concentric circles.
10. Central dome: concentric circles. The central pendant has standing images of Vishṇu carved round it.

South Cell.

The south cell doorway which is flanked by dvārapālas has finely worked jambs with star-shaped pilasters and vertical bands of flowers and lines which are all concealed by chunām. The lintel is unworked while above the fine cornice are five towers with intervening lions. The ceiling of the south cell is flat, but finely carved with Vēṇugōpāla in the central panel and eight images of Vishṇu (?) around. Each of these has two hands joined in añjali and the other two holding śaṅkha and chakra, while a consort supports on each flank. The whole slab is finely sculptured.

In the cell on a Garuḍa pedestal stands a fine image of Vēṇugōpāla resembling the Sōmanāthapur image but covered over with wax.

North Cell.

The doorway of the north cell resembles that of the south except that its lintel is finely worked. It shows Lakshmīnarasimha seated in state flanked by Prahlāda, Garuḍa and a large number of devotees, while the ten avatāras appear on the latā-tōraṇa above. The whole piece is exquisitely worked. The ceiling of the north cell has Yōgānarasimha in the central panel. The image below, however, is that of Lakshmīnarasimha with Garuḍa on the pedestal and the ten avatāras on the tōraṇa. The group is a fine one covered over with wax.

Main Sukhanasi.

The doorway of the main sukhanāsi has nothing remarkable about it except its fine small dvārapālas (Bhadra and Subhadra) and its perforated screens of simple design. The sukhanāsi now houses the *ustava vigraha* Kēśava and his consorts.

Garbhagriha.

The garbhagṛiha doorway is the finest in the temple. It resembles the south cell doorway which it excels. Its lintel, however, is beautifully carved in great detail. In the group six-handed Lakshmī (padma, goad, svarga-hasta, śaṅkha, lamba-hasta, kalaśa) dances with a host of musicians accompanying. Some of these figures, though about 3″ high, are in the most animated attitudes. The garbha-gṛiha which has three turreted niches in its walls has a simple padma ceiling.

The main image of Kēśava which stands on a Garuḍa pedestal of Hoysaḷa workmanship is, however, comparatively a disappointment. Its tapering kirīṭa, its poorly ornamented body and symbols, its poor chest and plain face and its flattish tōraṇa (which, however, bears the ten avatāras) suggest the suspicion that the image is not of Hoysaḷa workmanship, but is probably a production of the early Vijaya-nagar period in imitation of an original which was perhaps destroyed or damaged. Though Kēśava is the central image, the temple goes by the name of Lakshmī-narasimha as at Hoḷenarasīpur and Bhadrāvati.

To the south-east of the main temple is a small one-room shrine of the late Hoysaḷa period in which is installed a large image of Lakshmīnarasimha of much plainer workmanship than the one in the north-cell of the main temple.



1. LAKSHMINARASIMHA TEMPLE, SARASVATI NICHE (p. 59).



2. SOMESVARA TEMPLE, CHAMUNDESVARI NICHE (p. 65).



3. SOMESVARA TEMPLE, SOUTH-WEST VIEW (p. 61).

Conservation.

1. The road leading to the temple should be cleared, if need be by dismantling about six feet of the front part of the police station building.

2. The damaged compound wall should be repaired, the eastern part of the compound being levelled and converted into a flower garden.

3. The priest should not be allowed to live inside the main temple. A small building may be put up at the south-east corner of the compound for cooking and store purposes.

4. The peepul tree on the south should be removed entirely, and the well near it provided with a pulley for helping the drawing of water.

5. The encrusted chunām and wax should be removed from the walls, images and sculptures in the temple.

6. The building was partly repaired about 1915 and is in a good state of preservation.

The small shrine on the south side of the sukhanāsi built for Ugranarasimha on the wall should be entirely removed.

SŌMÊŚVARA TEMPLE.

(Pl. XIV—3).

General Description.

The Sōmēśvara temple which is situated to the east of the high-road and about 200 yards east-north-east of the Kēśava temple belongs to the same Hoysaḷa agrahāra town of Hiriya Sōmanāthapura and is very similar in workmanship to the Kēśava temple. Its sculptures are more incomplete than those of the latter. But it is planned in a different way (Pl XV). While the Kēśava temple has three cells and one entrance, the Sōmēśvara temple has one cell and three entrances. Otherwise in plan and size it is almost exactly similar. The main cell which has a star-shaped exterior with outer and inner niches is entered by a sukhanāsi whose doorway connects it with the navaraṅga. The latter had originally three entrances, but the northern one which had collapsed was re-built and walled up about fiteen years ago The navaraṅga has six towered niches instead of four. All round the temple and below it is the usual high platform which follows the contour of the temple.

History.

Though there is no mention in any inscription about the date of the construction of the temple, the event very probably took place at about the same time when the Kēśava temple was constructed, *i.e.*, about 1234. The original stone inscription of this temple has been lost. On a beam in the south aṅkaṇa of the navaraṅga is an inscription recording a grant.

A high platform with the usual five cornices runs around the temple following its outline. It has three flights of steps on the east, south and north, each flanked by a niched tower. Each of the navaraṅga doorways also had originally similar niched towers flanking it, so that in all there were twelve towers. Some of them have now disappeared.

Platform.

The basement has five flat-faced cornices similar to those of the Kēśava temple. But these have been only partly carved. The elephant frieze is nearly completed, the animals being often highly animated. The horsemen, makara and swan friezes have been only roughly carved and partly finished, while the band meant for the mythological frieze has been left untouched.

Basement.

The railings and pierced windows are similar to those of the Kēśava temple being simple in design and of unfinished execution.

Railings and Pierced Windows.

As on the Kēśava temple the wall is divided into the upper and lower halves by the eaves-like cornice. But just above the latter is a finely carved scroll frieze with lion faces in the corners. This is peculiar to this temple. Above it is the usual row of pilasters bearing turrets of varied shapes.

Wall Decorations.

In the lower half is the row of wall images with scroll or floral or lion face bases and creeper tōraṇas. The images are of the same quality and size as in the Kēśava temple but are predominently Śaiva in character. The images are, in order from the west of the south door :—

Wall Images.

1. Tāṇḍava-Gaṇapati, a fine figure covered with wax and concealed in a recent structure of soap-stone pieces.

West of South Entrance.

2. Umāmahēśvara seated in sukhāsana.

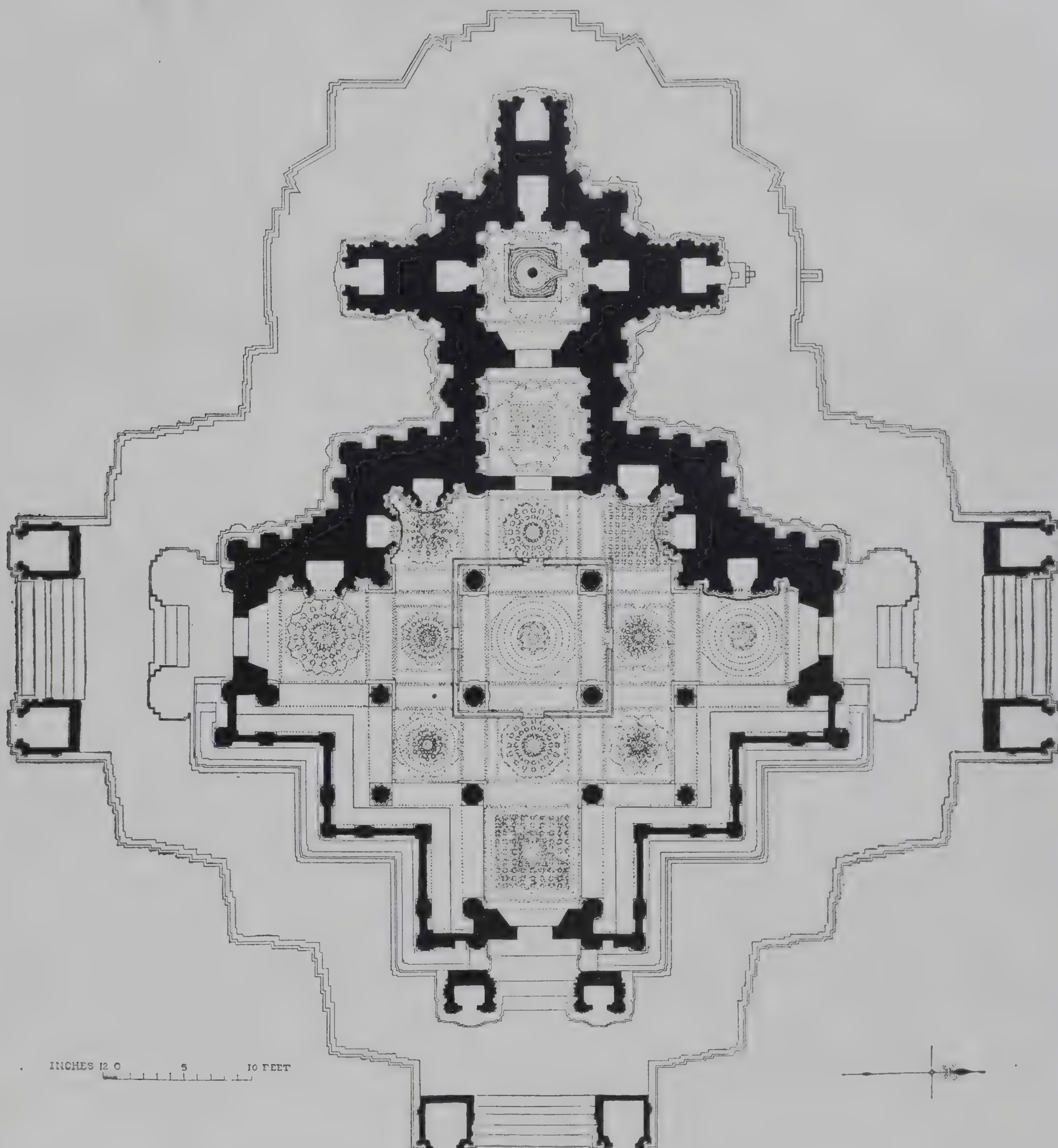
3, 4, 5. Śiva standing (Chandraśēkhara—abhaya, paraśu, deer and bowl), with a goddess attending on each side.

6. Mōhinī.

7, 8, 9. Śiva standing (rosary, trident, drum and bowl) with lady attending each flank.

South-west corner of Navaraṅga.

10, 11, 12. Sarasvatī—dancing (rosary, goad, pāśa, book) with drummer and a lady attendant on each side.



SÔMÊŚVARA TEMPLE
HÂRNAHALLI

(P. 61.)

13. Pārijātāpaharaṇa : Kṛishṇa and Satyabhāmā being carried by Garuḍa who holds the pārijātā branch in his left hand and the vajrāyudha in his right.

14. Dharaṇīvarāha.

15. Lady plucking flower from overhanging creeper.

16, 17. Harihara standing (rosary, trident, chakra, śaṅkha) with a consort on each side and a large image of a goddess on the right.

18. Trivikrama with the right leg lifted to the Brahmalōka and the Gaṅgā flowing down.

South of Sukhanāsi.

19, 20. Ugranarasimha with Prahlāda and Garuḍa below and Lakshmī to the left.

21, 22. Harihara and consort.

23, 24, 25. Six-handed Sarasvatī—dancing (vīṇā, rosary, goad, svargahasta, pāśa, vīṇa) with two lady attendants to the right.

26. Pārvatī dancing.

27. Śiva standing.

South Niche (two-storied functioning as a buttress).

28. Lakshmī standing four-armed (rosary, chakra, śaṅkha, phala).

29, 30, 31. Four-armed Durgā dancing (sword, trident, drum and bowl) with two lady attendants to the right.

32, 33. Six-armed Śiva dancing (drum, sword, svargahasta, shield, lambahasta, skull-headed mace and bowl) with lady attendant to left.

34, 35, 36, 37. Dancing Śiva as Jalandharasamhāri, treading upon a demon, whom he lifts up to the Kailāsa with his trident. Three musicians to his right.

38. Bhairava.

39. Śiva standing (rosary, trident, drum, and fruit).

West Niche (like the south one):

South-west of main cell.

40. Pārvatī standing with Gaṇēśa and Kumāra near feet.

41. Hanumān (partly carved).

42. Tāṇḍavēśvara with six hands, the first of which holds a sword.

43. Tāṇḍavēśvara, similar to 42, but rosary in place of sword.

44. Half-carved Garuḍa.

45, 46. Kāḷiṅgamardana with Nāgiṇī to the left.

North Niche (similar to the south one).

North of Sukhanāsi :

47. Pārvatī standing.

48, 49, 50. Śiva standing (broken, trident, drum, phala) with two lady attendants on the right.

51. Lady with dāna-hasta and pāśa.

52. Three-headed beardless Brahma standing (rosary, goad, pāśa, and kalaśa).

53. Harihara.

54. Goddess offering flowers.

55. Rāvaṇa lifting Kailāsa.

56. Lady with padma and phala.

57, 58. Two monkeys fighting for a jack fruit.

North-west corner of Navaraṅga:

59, 60, 61. Gōvardhanadhāri with a lady on each side.

62, 63, 64. Nārāyaṇa standing with a male attendant to right and a female one to left.

65. Mōhinī with parrot on left hand and plucking fruits with the right.

66. Vēṇugōpāla.

67. Bhairava dancing on victim's body.

68. Mahishāsuramardinī.

69, 70. Male and female attendants standing.

West of north entrance:

71. Śiva standing with rosary in first hand.

72, 73, 74, 75. Kōdaṇḍarāma with Lakshmaṇa, Hanumān and Sītā.

76, 77. Śiva standing (with rosary) with lady offering flowers on the right.

78, 79. Tāṇḍavēśvara with six arms (abhaya, sword, trident, drum, bowl, and lamba-hasta) with a lady attendant to left. Kannaḍa Inscription: *Bō.*

80. Umāmahēśvara as Nandivāhana.

Eaves and Parapet.

The eaves with their under-surface ornamented with rafter work and the stone parapet formed of unsculptured turrets are similar to those of the Kēśava temple. A masonry bull which surmounts the southern doorway is of recent origin. On the parapet above the south and east doorways is the Tāṇḍavēśvara group.

Tower.

The soap-stone tower is composed of four tiers of turrets which are ornamented with kīrtimukhas, Yaksha and other images, Tāṇḍavēśvara being commonly found on the east, west and north faces. The projection over the sukhanāsi and the tower are both ornamented with fine beaded work which gives a beautiful effect. The Saḷa group of the projection is missing, but a front panel with Tāṇḍavēśvara group is existing. The top of the śikhara has been repaired with white mortar.

Navaranga.

The navaranga which is similar in dimensions to that of the Kēśava temple has its nine aṅkaṇas and three extensions to the east, south and north. On the eastern side are the usual stone benches backed by the pierced window. There were three entrances on the east, south and north, of which the last was closed in during the renovation about fifteen years ago. In this north aṅkaṇa is now placed a Vīrabhadra image of very recent and poor workmanship while in the centre of the navaraṅga is a bull. The lintels of all the three doorways of the cells have small Tāṇḍavēśvara groups.

Navaranga Niches.

Against its western walls the navaraṅga has six niches whose towers have varied designs, some being star-shaped, others being square in plan. All of them have their towers composed of three to five tiers of turrets arranged harmoniously. The turrets contain the following images in order from the south northward:

1. The Saptamātṛikas with Vīrabhadra and Gaṇēśa on the flanks; tōraṇas behind and vāhanas below.
2. Sarasvatī—face damaged.
3. Gaṇēśa.
4. Mahishāsuramardinī. (Pl. XIV, 2)
5. Shaṇmukha riding on peacock whose beak is broken.
6. Kēśava standing with three arms broken, and chakra only remaining.

Navaranga Pillars.

The four central pillars of the navaraṅga are, as usual, of the round bell-shaped kind. But the remaining six are star-shaped, four of them being sixteen-pointed stars. The two pillars nearest the east doorway, however, are more ornate, though star-shaped. Their bases have sculptured panels like Rāvaṇa lifting the Kailāsa, Gōvardhanadhāri and Vēṇugōpāla. The shaft of the north pillar has the alternate ones of its sixteen points, indented square-shaped, while the south one has between each pair of its eight starry points a vertical series of four turrets. The design appears to be an imitation on a modest scale of the Narasiṃha pillar of Bēlūr. The remaining pilasters of the navaraṅga are all indented square-shaped.

Navaranga Ceilings.

The navaraṅga has twelve ceilings which are, in order commencing from the east and running clockwise:

1. Near east door: Over a gallery featuring Sūrya standing or Umāmahēśvara seated with musical accompaniments, rises a low square dome of three concentric squares jointed by a serpentine band, but over the central square rises a smaller dome with an eight-pointed star inset into an octagon.

2. Near south doorway. The Dikpālakas on the octagonal gallery and three concentric circles above.

3. Near north doorway. Similar to No. 2.
4. Near No. 1. Concentric circles with inset octagons.
5. Six-pointed star with very low angles. (about 135°)
6. Concentric octagons.
7. Concentric Śrī-chakras. (Pl. XVI, 2).
8. Concentric circles.
9. Serpentine band between alternating concentric squares.
10. Circular gallery with concentric circles.
11. Eight-pointed star-shaped gallery with concentric eight-pointed stars.
12. *Central Ceiling.* On the octagonal corner stones below the gallery are the eight Dikpālakas with attendants. Above is a sixteen-pointed star, a circle and an eight-pointed star inset in order. The pendant has a dancing group carved round it with Tāṇḍavēśvara on its circular under-panel. (Pl. XVI, 1).

Sukhanasi.

The sukhanāsi doorway whose fine workmanship is concealed by a thick coat of chunām has Umāmahēśvara on the lintel, the jambs being supported by perforated screens of simple design. The sukhanāsi ceiling is flat and supported by an octagon bearing the Dikpālakas.

The Garbhagriha.

The garbhagṛiha doorway which is the finest in the temple and similar to the one in the Kēśava temple has sculptures covered with chunām and wax. On each jamb is a dvārapāla with the vertical bands of floral scroll, lion and creeper design, while on the lintel is a Tāṇḍavēśvara group. The garbhagṛiha which has three inner towered niches has a flat padma ceiling and a small round-headed natural looking liṅga on a large pedestal.

1. The chunām covering the sculptures should be carefully scraped off.

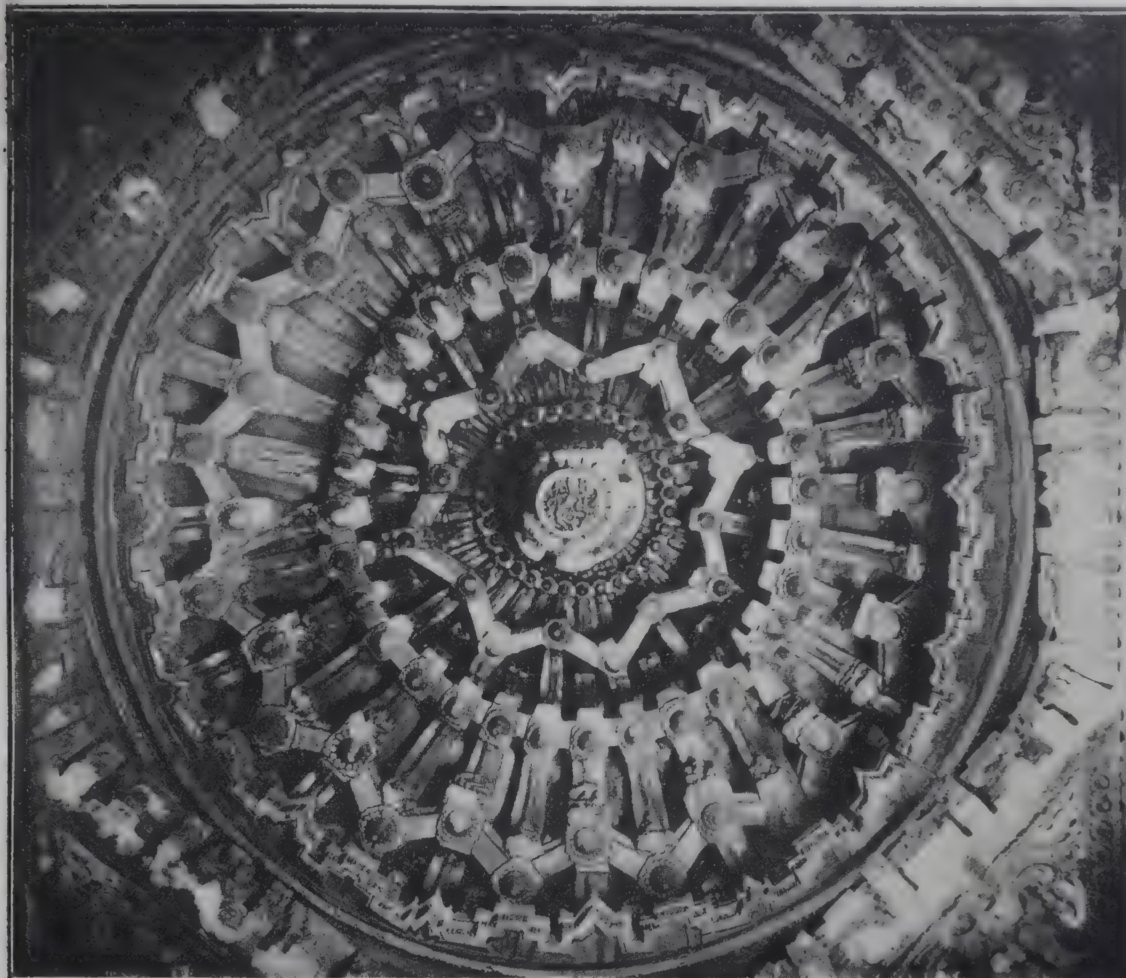
Conservation Note.

2. The masonry bull over the south entrance and the ugly shrine to its west and the debris of a dismantled tower lying near the north entrance should be removed and stored in the south-west corner of the compound.

The temple was renovated about 1915 on the basis of the note in the Archæological Report of 1909.

3. The wooden rafters marring the beauty of the navaraṅga hall should also be removed.

4. The ugly doorway leading to the Bhairava shrine should be removed, if there is no risk to the building by doing so.



1. CENTRAL CEILING (p. 66).



2. CEILING OF CONCENTRIC SRI-CHAKRAS (p. 66).

HULLEKERE.

KĒŚAVA TEMPLE.

(Plate XVII, 1.)

General Description.

About six miles to the south of Hārnahalli Road, an M. S. M. railway station, is a small village named Hullekere (the Hulleyakere of the inscriptions), with a Hoysaḷa temple close to it on the west. The whole temple is built of soap-stone and occupies an area of about 100 feet east to west and 65 feet north to south. It is a complete temple with a towered garbhagriha, an open sukhanāsi, a navaraṅga, a porch and cloistered verandahs enclosing the compound and entered by a small towerless *upparige* or main entrance. The plan shows that both the garbhagṛiha and the navaraṅga are square and straight-sided unlike those of the Būchēśvara temple at Kōravangala which is only slightly removed in date from this temple. The porch is also squarish and of about the same size as the garbhagṛiha. The compound is oblong in shape and at the entrance has a porch on the outside and another on the inside. On the whole the temple is comparatively plain, but its interest chiefly lies in the fact that it belongs to a date as early as 1163 A. D.

History.

The date just mentioned is given in the stone inscription which stands to the south-east of the temple. Būchirāja, the great minister, Sarvādhikāri and Heggaḍe in the service of Narasiṃha I (Hoysaḷa) obtained Hulleyakere from the king and converted it into an agrahāra, Sōmanāthapura by name, and built this Kēśava temple. Perhaps this is the earliest temple he built. The temple has had no later accretions.

Basement.

As at Kōravangala we have here only a floating foundation without a platform Over this rises the basement formed of the usual five cornices. Of these the middle one has merely toothlike projections which have been left uncarved. The fourth cornice is ornamented by a series of makara faces with, here and there, a lion face from whose mouths bunches of flowers hang down.

Wall Decorations and Images.

The walls of this temple have the usual turreted pilasters and canopies with, here and there, floral medallions. Usually these turrets are set inside serpentine band tōraṇas springing from lion faces. These turrets are generally either of the multiple-turret or of the step-pyramid design.

The images on the walls are each about 15 inches in height, a few being smaller, and are mostly images of standing Vishṇu. Some of them are well carved and ornate, the profuse beaded and drill work reminding us of the Hoysaḷēśvara

dvārapālas at Haḷebīḍ. They are as follows commencing from the south of the navaraṅga entrance:

1. Kēśava (covered with chunām).

2. Nārayaṇa—Kannaḍa inscription: ಶ್ರೀ ನಾರಾಯಣ Śrī Nārāyaṇa.

3. Mādhava—Kannaḍa inscription: ಶ್ರೀ ಮಾಧವ Śrī Mādhava.

4, **5**, **6**. Gōvinda with consorts nd a female attendant on either side. The base of the image which bore its name is now broken along with parts of the leg.

7. Vishṇu—Kannaḍa inscription ಶ್ರೀ ವಿಷ್ಣುದೇವ Śrī Vishṇudēva.

West of Navaraṅga.

8. Madhusūdana (chakra, śaṅkha, padma, gadā), slightly damaged (no inscription).

9, **10**. Trivikrama, with lady to the right, offering some fruit or betel leaves with her hands. Kannaḍa inscription: ಶ್ರೀ ತ್ರಿವಿಕ್ರಮ Śrī Trivikrama.

South of Garbhagṛiha.

11. Vāmana, Kannaḍa inscription: ಶ್ರೀ ವಾಮನ Śrī Vāmana.

12. Śrīdhara, Kannaḍa inscription: ಶ್ರೀ ಶ್ರೀಧರ ದೇವರು Śrī Srīdharadēvaru.

13. Hṛishīkēśa, Kannaḍa inscription: ಶ್ರೀ ಹೃಷಿಕೇಶ Śrī Hṛishikēśa.

14. Padmanābha, Kannaḍa inscription: ಶ್ರೀ ಪದ್ಮನಾಭ Śrī Padmanābha.

West of Garbhagṛiha.

15. Dāmōdara, Kannaḍa inscription: ಶ್ರೀ ದ್ದಾಮೋದರ Śrī Ddāmōdara.

16. Dharaṇīvarāha (much damaged).

17. Saṅkarshaṇa, Kannaḍa inscription: ಶ್ರೀ ಸಂಕರುಷಣ Śrī Saṅkarushaṇa.

North of Garbhagṛiha.

18. Vāsudeva, Kannaḍa inscription: ಶ್ರೀ ವಾಸುದೇವ Śrī Vāsudēva.

19. Pradyumna, Kannaḍa inscription: ಶ್ರೀ ಪದ್ಯುಮ್ನ Śrī Pradyumna.

20. Aniruddha, Kannaḍa inscription: ಶ್ರೀ ಅನಿರುದ್ಧ Śrī Aniruddha.

21. Purushōttama, with a chāmaradhāriṇī on each side, Kannaḍa inscription: ಶ್ರೀ ಪುರುಷೋತ್ತಮ, Śrī Purushōttama.

22. Adhōkshaja, Kannaḍa Inscription: ಶ್ರೀ ಅಧೋಕ್ಷಜ Śrī Adhōkshaja.

West of Navaraṅga.

23. Narasimha (no inscription.)

North of Navaraṅga.

24. Achyuta, Kannaḍa inscription: ಶ್ರೀ ಅಚ್ಯು Śrī Achyu [ta]

25, **26**, **27**. Janārdana with lady attendants. Two hands and both feet broken along with pedestal.

98. Upēndra, Kannaḍa inscription: ಶ್ರೀ ಉಪೇಂದ್ರ Śrī Upēndra.



1. SOUTH-EAST VIEW (p. 67).



2. SOUTH-WEST VIEW (p. 69).

East face.

29. Haṛi, Kannaḍa inscription: ಶ್ರೀ ಹರಿಹ Śrī Hari ha [? ra]

30. Śrī Kṛishṇa (coated with chunām).

Eaves and Parapet. The rafter-like design on the under-surface met with generally in the Hoysaḷa eaves is absent here. Only on the edge of the southern eaves is a beginning made for carving the beaded pendants and kīrtimukhas. The parapet is, as usual, composed of three cornices and a row of śikhara panels, the middle cornice being ornamented with lion and makara faces and the śikhara panels with a row of kīrtimukhas containing Yakshas and Yakshiṇīs. But the central panels on the east, south and north contain respectively Kāḷiṅgamardana, Ugranarasimha and Harihara groups.

Tower. The soap-stone tower (Pl. XVII, 2) rises in three tiers of turrets ornamented much like the parapet and containing in the central panels important images:

South: Trivikrama, Kāḷiṅgamardana, Lakshmīnārāyaṇa and Harihara.

West: Bali and Vāmana, Yōgānarasimha, Gōvardhanadhāri and Kēśava.

North: Vēṇugōpāla, Lakshmīnārāyaṇa, Vishṇu standing, Vishṇu?

The śikhara is surmounted by a stone kalaśa around which is a band of beaded pendants partly worked. The tower projection over the sukhanāsi contains decorations similar to the tower on either side and has on its top a very finely executed Saḷa group. Its eastern face has a fine kīrtimukha with a Kēśava group.

Porch. The steps leading up to the porch are flanked by two fine large elephants which show a finely conceived design, incompletely executed. Each elephant which is shown to be moving forward is surrounded by small images of footmen.

The basement of the porch consists of three cornices and a row of pilasters. Between each pair of the latter are standing images of Rati, Manmatha, musicians, etc. Corresponding to these pilasters and above each of them is a turret whose design reminds us of the Buddhist Triratna symbol with a rearing lion between each pair of towers. The slanting railing contains between double pilasters finely worked images of ladies, musicians, couples at love, Mōhinī and monkey etc. The north railing is perforated between the images.

On each side of the porch is a stone bench from which rises a round bell-shaped lathe-turned pillar. The ceiling has an octagonal gallery of the eight Dikpālakas above which is a square containing the twelve forms of Vishṇu with lady attendants. On the flat ceiling is a dancing Lakshmī pendant surrounded by lotus medallions and musicians.

Navaranga.

The navaraṅga doorway is comparatively plain and bears on the jambs dvārapālas (Bhadra and Subhadra). The lintel is unworked and plain. The closed hall consists of nine aṅkaṇas or squares with a low platform in the middle.

Pillars and ceilings.

The four central pillars are of the usual bell-shaped type. On the base of the north-western pillar are two dancers carved under arches.

The ceilings are, commencing from the east and proceeding clockwise:

1. Square with a richly ornamented padma above.
2. Two concentric octagons.
3. Octagon with nine panelled flat top slab showing a grandee (Būchirāja ?) in durbar with musicians and dancers above and around him.
4. Two concentric octagons.
5. Six pointed Śrī-chakra with padma in the centre. (Pl. XX, 4)
6. Three concentric octagons.
7. Eight-pointed star with a flower in each.
8. Three concentric octagons with a six-faced pendant.
9. *Central Ceiling.* Similar to the porch ceiling with an incuse padma in the centre on the under—surface of the pendant of which is a fine group of Kāḷiṅgamardana.

Sukhanasi and Garbhagriha.

The sukhanāsi opens into the navaraṅga without a wall and has a flat ceiling ornamented with nine padma medallions.

The doorway of the garbhagṛiha is also plain, but has finer dvārapāla groups than the navaraṅga doorway and has Gajalakshmī on the lintel.

The garbhagṛiha ceiling is similar to that of the sukhanāsi, though it is less elegantly worked.

The Kēśava image which stands on a Garuḍa pedestal is about 6 feet high and of poorer workmanship than the usual Hoysaḷa images. The kirīṭa is tapering and makes one suspect its being a Hoysaḷa production. But the contour of the limbs and the neat get-up of the hands suggest that the image may after all be a Hoysaḷa production, though of an inferior type. On either side of the god is a consort and the prabhāvali contains the usual ten avatāras of Vishṇu.

Cloistered Verandah.

The verandah running around the compound is supported by round cylindrical soap-stone pillars with rough finish.

To the west of the aṅkaṇa west of the compound entrance is a porch supported on four bell-shaped pillars, which has a ceiling with a lotus inset in a Śrī-chakra.

East of this, next to the doorway, is a ceiling similar to that of the porch of the main temple.

Porch.

In front of the compound entrance is a porch of two aṅkaṇas east to west and one north to south similar to that of the main temple but with the elephants lost and the sculptures incomplete. The doorway is very plain and of the ceilings the west one near the doorway is incompletely worked while the east one has the eight Dikpālas with three concentric octagons above.

Conservation.

1. The temple is a good one which deserves to be preserved. The main building is intact and its roof was recently repaired.

2. The courtyard inside should be levelled and freed from its thorns. The cloisters around which are ruined in three places and whose outer walls have three large gaps, while the other stones are out of plumb, deserve to be restored, since they are unusual in Hoysaḷa temples. All the stones of the building are lying nearly and only labour and skill are needed to put them into position. Until that could be done the stones which are out of plumb and are dangerous to the visitors may be removed and masonry or stone wall put up closing the gaps.

3. The small Māri shrine to the east of the temple should be removed elsewhere and the earth lying behind it built into a sloping embankment around the temple with rough stone facing. The level of the ground around the temple has suffered greatly by denudation, thus pulling out the outer walls and the foundation of the cloister walls need to be supported.

4. The road leading to the temple should be levelled and made fit for approach by cars.

The god Kēśava of Hullekere was under regular Vaikhānasa worship about fifty years ago. During the great plague, 35 years ago, many Brahman families were ruined with the result that the God had no woship for many years. A dozen years ago the present Shanbhog settled down in the village, obtained some inām lands fetching about Rs. 60 a year and temporarily appointed the present Sātāni priest. The latter wants to return to his native place of Māvinakere. It would be better if a regular Vaikhānasa priest is appointed with a salary from the Muzrai Department.

JAVAGAL.

LAKSHMĪNARASIMHA TEMPLE.

(Pl. XVIII, 1).

General Description.

At Jāvagal, nine miles from the Bānāvar railway staion, on Haḷēbīḍ road, are a number of old temples the most important of which is that of Lakshmīnarasimha. This is an original soap-stone structure of about the middle of the thirteenth century to

which a mukhamanṭapa, a gōpura, and a Lakshmī shrine have been added in later times. The soap-stone temple is a three-celled single-towered structure resembling the temple of Nuggihaḷḷi. Its garbhagṛiha and navaraṅga are both squarish in plan with a connecting closed sukhanāsi. To the north and south of the navaraṅga are two minor cells, while to its east beyond the doorway is a porch as at Nuggihaḷḷi.

History.

Since no inscription connected with the foundation of the temple has yet been discovered[1] the date of the temple can be suggested only from architectural data. Its close resemblance to the Nuggihaḷḷi temple and the signature of Mallitamma, the sculptor who worked at Hārnahaḷḷi, Nuggihaḷḷi, and Sōmanāthapur, suggest the date circa 1250-60 A.D. for the Jāvagal temple. To this original temple were added the mukhamanṭapa of rude construction, the tall mahādvāra of granite and the Laksmī temple, four of whose manṭapa pillars are from some ruined Hoysaḷa shrine, at a later date, perhaps in the late Vijayanagar period. An inscription of 1515 A.D. is used in the ceiling of the manṭapa to the north-west of the temple.

Platform and Basement.

Around the Hoysaḷa portion of the temple is the usual platform with its five cornices, following in shape the plan of the temple. The basement has the usual six cornices whose flat faces contain in order from the bottom :

1. Elephants in procession.
2. Horsemen with interspersed camels.
3. Creeper scroll.
4. Mythological frieze.
5. Makaras with lions, here and there.
6. Swans.

The mythological frieze is much coated with chunām so that its scenes are difficult to identify, but so far as can be seen they are as follows commencing from the south-east :—

South of Porch.

1. A battle-scene with chariots in action.
2. The eight Dikpālakas in procession.

South-east of Navaraṅga.

3. Samudramathana.
4. The Dēvas drink amṛita.

East of south cell.

5. Śiva destroys the three cities; his army is led by Kumāra on the peacock.
6. Śiva destroys the elephant demon.

[1]There is a very likely slab covered with thick lime wash on the north of the porch.

South of south cell.

7. Rāma and Lakshmaṇa go out with Viśvāmitra to the forest.
8. Viśvāmitra's yajña is disturbed.
9. Rāma defeats Mārīcha and other demons.
10. Rāma frees Ahalyā from her curse.

West of south cell.

11. Rāma breaks Śiva's bow and marries Sītā.
12. Rāma defeats Paraśurāma.
13. Virādha (?) molests Sītā and is slain by Rāma (?)
14. Śūrpanakhī's nose is cut by Lakshmaṇa.

South-west of Navaraṅga.

15. Rāma destroys Kabaṅdha.
16. Sītā is abducted by Rāvaṇa.
17. Rāvaṇa defeats Jaṭāyu.

South of Sukhanāsi and main cell.

18. Rāma meets Sugrīva.
19. Rāma shoots through the seven palm trees.
20. Rāma slays Vāli.
21. Coronation of Sugrīva.
22. Hanumān is sent by Rāma in quest of Sītā.

West of main cell.

23. The monkeys searching for Sītā enter Svayamprabhā's cave and reach the ocean.
24. Hanumān looks into a telescope and sees Laṅka.
25. Hanumān crosses the ocean.

North of main cell and Sukhanāsi.

26. Hanumān searches Laṅka and Rāvaṇa's palace for Sītā.
27. The monkeys bridge the ocean.
28. Rāma and Lakshmaṇa go forth to Laṅka with the monkeys.
29. The battles of the Laṅka war.

North-west of Navaraṅga.

30. Lakshmaṇa slays Iṅdrajit.
31. Battle between Rāvaṇa and Rāma. The latter's dhvaja has a swan.
32. Rāvaṇa is slain.

West of north cell.

33. Rāma's victory is celebrated with music and dancing.

North of North cell.

34. Rāma, Lakshmaṇa and Sītā in the Pushpaka vimāna.

35. They arrive in the vimāna and show Viśvarūpa.

36. Hanumān brings news of Rāma to Bharata.

37. Coronation of Śrī Rāma.

East of north cell.

38. Kirātārjunīya . Arjuna slays the boar, fights Śiva, floors him and obtains boon.

North-east of Navaraṅga.

39. The eight Dikpālakas go in procession to visit Narasiṁha.

North of Porch.—Commencing from the east:

40. Hiraṇyakaśipu admonishes Prahlāda.

41. Prahlāda is persecuted in several ways.

42. Hiraṇyakaśipu demands to be shown Vishṇu in pillar.

43. Narasiṁha appears in the pillar and slays Hiraṇyakaśipu.

Around the porch above the mythological frieze is a row of turreted pilasters unfinished. Further up is the sculptured railing whose face is divided into panels by round bell-shaped double pilasters. The panels contain images of musicians and dancers, couples in indecent positions. On the north railing is a state officer seated in durbar ; he is evidently the unknown builder of the temple.

Wall Decorations.

The wall is, as at Hārnahaḷḷi, divided into upper and lower halves by a fine cornice ornamented with beaded pendants and small kīrtimukhas (?) with a scroll band running above it. Further up is the row of variegated turrets borne on pilasters with small figures of Yakshas, deities and the like placed under them. The lower part of the wall is sculptured with a row of large images, about 2 feet high. They are of the same quality, make, size and description as those at Hārnahaḷḷi, Nuggihaḷḷi and Sōmanāthapur. The sculptor Mallitamma has signed his name under most of them. On their pedestals is generally a scroll band and above them are creeper tōraṇas.

The images are in order from the east running clock-wise :—

Wall Images.

1, 2. Inside porch, hidden by lime coating.

South-east of navaraṅga.

3. Outside porch—Kēśava.

4. Paraśurāma.

5. Lakshmī-Narasimha. Sculptor : ಮಲಿತಂಮ Malitamma.

6. Kāḷiṅgamardana.

7. Lady musician with cymbals.

8. Nārāyaṇa.

9. Lady with padma and phala.

10. Harihara (rosary, trident, chakra and śaṅkha).

11. Lady with phala and padma.

12, 13, 14, 15. Dharaṇīvarāha with a consort on each side and Garuḍa on left. Sculptor : Kannaḍa inscription ಮಲ್ಲಿತಂಮ Mallitamma.

16, 17, 18. Mādhava with a consort on each side.

19. Bali and Vāmana.

South of south cell.

20. Trivikrama with lifted leg.

21. Lady holding bunch of flowers.

22. Gōvardhanadhāri.

23. Lady with padma and phala.

24, 25, 26. Lakshmīnārāyaṇa with a lady attendant on each flank.

27. Gōviṅda.

28. Vishṇu. Scluptor : ಪಮಾಯನ Pamāyana.

29. Mōhinī at toilet.

30. Tāṇḍava-Sarasvatī.

West of south cell.

31. Bearded Brahma.

32, 33, 34. Madhusūdana with a lady on each side. Sculptor: ಮಲಿತಂಮ Malitaṁma.

35, 36, 37. Lakshmī-Nārāyaṇa flanked by chāmaradhāriṇīs.

38. Lady with padma and phala.

39. Lady with parrot plucking fruits.

South-west of navaraṅga.

40. Mōhinī molested by monkey.

41, 42, 43. Vāmaṇa flanked by consorts.

44, 45. Iṅdra and Śachī on the Airāvata fight Kṛishṇa and Satyabhāmā.

46, 47. Vāmana with consort on left. Sculptor: ಮಲ್ಲಿತಂಮ Mallitaṁma.

48, 49, 50. Śrīdhara with an attendant on each side. Kannaḍa inscription below : Śrī Śrīdaradēvaru—Mallitamma ಶ್ರೀ ಶ್ರೀದರದೇವರು—ಮಲ್ಲಿತಂಮ ; Kannaḍa inscription on south side, one below the other :—

ha 9	ro 2	ಹ ೯	ರೊ ೨	A lady attendant on each side.
si 2	pā 1	ಸಿ ೨	ಪಾ ೧	
ṭa ha 6		ಟಹ ೬		

51. Garuḍa.

South of sukhanāsi and main cell.

52, **53**. Ugranarasimha with Prahlāda on left.

54, **55**. Vēṇugōpāla with a chāmaradhāriṇī on left.

56. Halāyudha.

57, **58**. Hṛishīkēśa with Lakshmī to right.

59, **60**, **61**. Vaikuṇṭha-Nārāyaṇa with a chāmaradhāriṇī on each side. Kannaḍa inscription below: ಸನಮಾದ (ಸಣ್ಣಮಾದ) ಬಡಗಿ ಮಲೆಯನ ಮಗ ಕೈಯಮಾಡಿದ Sana Māda baḍagi Malaiyana maga Kaiya māḍida. The characters are perhaps of about 1,500. The broken left hand was probably repaired by Saṇṇamāda.

62, **63**, **64**. Padmanābha with consorts.

65. Lakshmī (Pl. XVIII, 2) dancing with eight hands (pāśa, laṁba, padma, aṅkuśa, svarga, pāśa, phala and kalaśa) with drummers below. Kannaḍa inscription ಮಲಿತಂಮ ಲಕ್ಷುಮಿದೇವಿ—Malitamma Lakshumidēvi.

West of main cell.

66. Yōganārāyaṇa.

67, **68**, **69**. Dāmōdara with consorts. Kannaḍa inscription ದಾಮೋದರದೇವರು, ಮಲ್ಲಿತಂಮ Dāmōdaradēvaru, Mallitamma.

70, **71**, **72**. Lakshmī-Nārāyaṇa with consorts—Gaja below Lakshmī.

73, **74**, **75**. Sankarshaṇa with consorts.

76. Lakshmī seated (abhaya, śaṅkha, chakra, kalaśa.)

North of main cell and sukhanāsi.

77. Sarasvatī dancing, 10 hands (lamba, padma, broken, aṅkuśa, chinmudrā, pāśa, broken, jewel, pustaka).

78, **79**. Vāsudēva with Lakshmī on left. Kannaḍa inscription. ವಾಸುದೇವ Vāsudēva.

80. Lady with parrot and fruits.

81, **82**, **83**, **84**. Kōdaṇḍarāma and Lakshmaṇa with Sītā on left and Hanumān on right.

85, **86**, **87**. Pradyumna with a lady on each side.

88. Seated Sarasvatī (rosary, goad, pāśa and pustaka).

89, **90**, **91**, **92**. Ugranarasiṁha with a consort on each side and Garuḍa on right.

North-west of navaraṅga.

93, **94**. Aniruddha with consort.

95, **96**. Pradyumna with consort on left.

97. Purushōttama.

98. Pārvatī (Pl. XVIII, 3) dancing with Gaṇēśa on right and Shaṇmukha on left and lizard on pedestal. Six hands (rosary, lamba, goad, svarga, pāśa and phala). Kannaḍa inscription ಚಿಕಮಲಿತಂಮ Chika Malitamma.



1. NORTH-WEST VIEW (p. 71).



2. LAKSHMI DEVI (p. 76).



3. PARVATI (p. 76).

99. Mahishāsuramardinī—slightly damaged. Sculptor: ಚಿಕಮಲಿತಂಮ Chika-Malitamma.

100, 101. Adhōkshaja with consort.

102. Lady feeding parrot.

103, 104. Mōhinī playing with and feeding cobras.

West of south cell.

105, 106, 107. Lakshmīnārāyaṇa flanked by consorts.

108, 109, 110. Standing Narasimha flanked by ladies.

111. Vaishṇavī dancing (8 hands—rosary, lamba, sword, śaṅkha, svarga, chakra,shield, kalaśa).

North of north cell.

112. Bhairavī standing with goblins and dog. Six hands (sword, trident, arrow, drum, bowl, bowl).

113. Lady dancing playing on cymbals.

114, 115. Achyuta with consort on right.

116, 117, 118. Lakshmīnārāyaṇa flanked by consorts.

119, 120, 121. Janārdana with consorts.

122. Yōgānarasimha.

East of north cell.

123. Vēṇugōpāla.

124. Dakshiṇāmūrti with coat, cap, daṇḍa and bowl.

125, 126. Upēndra with consort.

127, 128, 129. Lakshmīnārāyaṇa with consorts.

130. Lady with padma and phala.

North-east of Navaraṅga.

131. Lakshmī standing (padma, chakra, śaṅkha, kalaśa) Kannaḍa inscription illegible.

132, 133, 134. Upēndra with consorts.

135. Tāṇḍava-Gaṇēśa with mouse on pedestal feeding on sweets. Kannaḍa inscription (ಚಿಕಮಲಿತಂಮ) Chika Malitamma.

136. Sarasvatī seated.

137, 138. Hari with consort.

139, 140. Inside porch—concealed by lime wash—Śrī Kṛishṇa.

Eaves and Parapet.

The eaves have the usual beaded pendants and dentil kīrtimukhas (?) The parapet, which, of course, covers the outer edge of the double roof, is formed of a series of turrets whose fine sculptures are concealed by thick lime wash. Above the parapet is a low brick wall of recent construction.

Tower.

The stone tower (Pl. XIX, 1) which is of the usual Hoysaḷa type has its sculptured turrets on the three tiers hidden by lime wash and mortar work. A brick pinnacle with a metal kalaśa is now constructed on its top. The projection over the sukhanāsi and its sculptured kīrtimukha are also covered with mortar and lime-wash.

Porch.

The old porch which is flanked by stone benches and supported by round bell-shaped pillars is broadish with complete eaves as at Nuggihaḷḷi. Its ceiling has above the eight Dikpālakas, a round gallery of lions with concentric rafters connecting the deep rib beams. The dvārapālas in the porch are ugly and of the Pāḷḷēgār period workmanship.

Navaranga.

The navaraṅga doorway whose sculptures are concealed by chunām including the dvārapalas and Kāḷiṅgamardana on the lintel leads into a dark hall of nine aṅkaṇas against the western wall of which stand two turreted niches containing Gaṇēśa and Chāmuṇḍā.

Pillars and Ceilings.

The navaraṅga pillars are of the round bell-shaped kind and have nothing remarkable about them. The ceilings, however, have some points of interest. Commencing from the east doorway and proceeding clockwise they are as follows:—

1. Circular gallery with concentric circles and plain pendant.
2. Eight-pointed star-shaped gallery with octagon and deep padma above. Image of Agni in lower panel of pendant.
3. Circular gallery with concentric circles above.
4. Śrīchakra gallery with concentric Śrīchakras above.
5. Octagonal gallery on the concentric octagons above.
6. Twelve-pointed star-shaped gallery with similar concentric figures above.
7. Round gallery with concentric circles.
8. Star-shaped gallery (sixteen points) with similar dome.
9. Central Ceiling.—Octagonal gallery with concentric circles above, the beam being very deep.

South and North Cells.

The doorways are chunām-crusted. In the south cell is an image of Vēṇugōpāla, 6′ high, with its beauty concealed by a coat of wax. In the north cell is a good group of Lakshmīnarasiṁha on a Garuḍa pedestal.

Main Sukhanasi.

A doorway with perforated jambs leads to the sukhanāsi whose flat ceiling has nine padma medallions. The sukhanāsi is used as a store-house for vāhanas while the utsavamūrti is kept in the navaraṅga.



1. JAVAGAL LAKSHMINARASIMHA TEMPLE, SOUTH VIEW OF TOWER (p. 78).



2. NUGGIHALLI: SADASIVA TEMPLE, SOUTH VIEW OF TOWER (p. 32).



3. BELAVADI: VIRANARAYANA TEMPLE, VAMANA (p. 85).



4. BELAVADI: VIRANARAYANA TEMPLE, BUDDHA (p. 85).

The garbhagṛiha doorway has good dvārapāla groups on the jambs and Gajalakshmī on the lintel. In the garbhagṛiha which has a deep padma dome carved out of a single slab stands on a Garuḍa-pedestal an image of Vishṇu as Śrīdhara (padma, chakra, gadā, śaṅkha). Śrīdhara rarely appears as the main image of any temple.

Garbhagriha.

An ugly mukhamaṇṭapa of the Pāḷḷēgār period covers the front of the porch. It has two cells one of which is empty and the other contains a recent image of Vishṇu standing. A sculptured wooden pillar, about 6′ high, is kept in this cell and is said to be made of the trunk of a Tulasi plant which had grown up on an ant hill in which the image of Lakshmīnarasimha is claimed to have been concealed.

Mukhamantapa.

The mahādvāra which is about 18′ high and 7′ broad is made up of granite slabs and is a typical late Vijayanagar construction. The gōpura has entirely disappeared and portions of the mahādvāra itself are rapidly coming down.

Gopura.

On the south of the main temple is a smaller shrine for Lakshmī constructed in the Vijayanagar period with an image of evidently recent workmanship. But the four pillars used for the navaraṅga are large Hoysaḷa pillars of the bell-shape with sixteen-fluted or thirty-two pointed star-shaped plans. They must have been later on brought from some ruined fine large temple of the Hoysaḷa period.

Lakshmi Shrine.

A small maṇṭapa with an inscription slab in its ceiling of A.D. 1515 stands to the north-west of the temple. Two pot-stone elephants which must have originally flanked the porch are now guarding the mahādvāra.

Conservation Note.

1. The sculptured walls of the main temple are leaning out and are in danger of falling. Ornamental buttresses might be given to support them.

2. The compound which is full of thorns and rubbish should be cleared and levelled and its wall repaired.

3. Many plants are growing on the temple, its platform, the mahādvāra and other parts. These are pulling down the structures. The north wall of the mahādvāra collapsed a year ago. These plants should be removed and the structures reset.

4. When possible the chunām coat covering the sculptures should be carefully removed.

5. The mukhamaṇṭapa, porch and platform have very uneven floors of slabs. These should be properly set and cement pointed.

6. The navaraṅga, its ceilings and the gods are covered with wax and are very dirty. It appears that the temple is rich and has 4 or 5 servants and a fund

of about Rs. 7,000. The renovation of the temple should be taken in hand immediately.

GAṄGĀDHARĒŚVARA TEMPLE.

About a furlong directly to the north of the Narasimha temple, close to the tank, is a temple of Gaṅgādharēśvara of Hoysaḷa workmanship with a small soap-stone liṅga on a low pedestal. The doorway of its sukhanāsi has perforated jambs and in front of the navaraṅga is a closed mukhamaṇṭapa or additional navaraṅga with entrances on the south and the north. The temple has no tower and is intact. But it is now being used as a public latrine by the people of the village.

ĪŚVARA TEMPLE.

About 50 yards to the west of the Gaṅgādharēśvara temple is a small Īśvara temple whose sukhanāsi and garbhagṛiha are completely ruined. In front of its small navaraṅga, *i.e.*, on its south, is a small porch with sixty-four pointed star-shaped pillars. By the side of the porch, half-buried, lies a fine pot-stone elephant worthy of being preserved in a museum.

JAINA BASTI.

To the north-west of the Narasiṁha temple, about fifty yards away, there is a Jain Basti with plain walls. The front door-way is well ornamented; and, near the top of the outer walls is a row of sculptures of groups of Jinas and dancers and musicians. Their irregularity suggests that the temple must have been constructed out of the materials of an older Basti.

BELAVADI.

VĪRANĀRĀYAṆA TEMPLE.

General Description.

Beḷavāḍi is a village on the Bānāvar-Chikkamagalūr road, about four miles directly to the north of Haḷēbīḍ. It has a large temple whose main deity is known as Vīranārāyaṇa. The temple may be generally considered to be a trikūṭāchala or three-celled structure; but it is in fact much more complex than any other known trikūṭāchala of the Hoysaḷas. Its detailed study suggests that it might be studied in two distinct parts: the Western and the Eastern parts. The western part, which is a complete temple by itself, was probably first constructed and then the eastern part was added. The western part consists of a squarish garbhagṛiha with a sukhanāsi

which was originally open, a navaraṅga of nine aṅkaṇas and an indented square-shaped mukhamaṇṭapa. These structures are in the middle of a courtyard, paved with soap-stone slabs and surrounded, for the most part, by an oblong basement. The east portion of this basement still bears upon it part of a cloistered verandah which probably originally enclosed the whole courtyard. On the east of this verandah is a doorway leading to the eastern part of the temple.

This eastern part which is probably an after-thought consists of a large sabhāmaṇṭapa of the indented square plan with triple indentations in the corners, with a sukhanāsi and garbhagṛiha on the south and north respectively containing images of Gōpālakṛishṇa and Yōgānarasiṁha. The walls of these two cells are fully sculptured and are different even in plan from those of the Vīranārāyaṇa shrine.

To the east of the sabhāmaṇṭapa is a fine large upparige through which originally was the entrance to the temple compound.

History.

When the temples were completed a long inscription in Hoysaḷa Kannaḍa characters was inscribed on a very large soap-stone slab and set up at the south-east corner of the temple, *i.e.*, to the right of the Gōpālakṛishṇa shrine. It is a pity that this slab fell down some years ago, was broken into two, and its inscription was almost completely effaced by weather and mischievous boys. The sculptured panel on the top of the inscription is also ruined but since God Nārāyaṇa stands in it with Vēṇugōpāla on his right and Yōgānarasimha on his left it is gathered that when the inscription was set up all the three shrines had been constructed and the temple was complete in its present form. A smaller fragmentary Hoysaḷa inscription standing closeby is also greatly damaged, but yet gives us the information that in the Śaka year 1128 (A. D. 1206; the second figure, however, is much damaged) some lands were granted under some tank for the worship of god Vīranārāyaṇa. Thus the Vīranārāyaṇa shrine at least was in existence before 1206 A. D. Whether the eastern part of the temple was in existence at that date is not clear, though it can be said that the other deity mentioned in the inscription is neither Vēṇugōpāla nor Yōgānarasiṁha. It may, however, be stated that the eastern part of the temple and the upparige are at least an after thought, since the cloistered verandah separates them from the western part of the temple.

Viranarayana Shrine: Outer View.

Around the Vīranārāyaṇa shrine no separate platform appears. The basement has six cornices of which the fourth and fifth from the bottom have uncarved mouldings meant for small kīrtimukhas and makara faces respectively. The wall which is horizontally unbroken by a middle cornice has only thin tall square pilasters of the plainest type with, here and there, a large indented square-shaped pilaster. No other ornamentations appear on this wall. Even the incuse recesses are not so many as in the other two shrines.

Eaves and Parapet.

The eaves with plain under-surface and dentil projections and beaded pendant edge, and the parapet with its row of makara faces and highly ornamented figure-bearing tōraṇas are similar to the corresponding parts of the other two shrines. The parapet, however, runs round the whole temple including the maṇṭapas.

Tower.

The soap-stone tower with three tiers of turrets and large stone kalaśa on the śikhara is also similar with the corresponding parts of the other two shrines. The Saḷa group over the front projection has disappeared from all the three and the kīrtimukha in front of the west tower has a standing image of Vishṇu. The chief images on the west tower are:—Vēṇugōpāla, Kāḷiṅgamardana, various forms of standing Vishṇu, Yakshas and Yakshiṇīs.

Navaranga.

The navaraṅga doorway is comparatively unworked except for the dvārapālas and the Gajalakshmī lintel. The hall which is about 25′ square was originally completely walled in except near the doorways and must have been quite dark. A large window about 2′ x 3′ has recently been opened in the south wall. Through its crevices can be seen the fact that the inner and outer walls of the temple are entirely different. The navaraṅga pillars, though large, are of the usual round bell-shaped kind. The navaraṅga has plain straight walls with intervening star-shaped and pond-shaped pilasters and has no niches.

The hall has nine ceilings, all domed. They are, from the east running clockwise:

1. Round gallery with concentric circles.
2. Eight-pointed star-shaped gallery with octagon above and a padma on top. Through a crevice here can be seen the double roof of the temple. It could be entered from the top. The upper roof is supported by a series of low pillars placed on top of the lower pillars and is sloping on the sides. From this hollow in the roof the inner part of the tower could also be entered as at Hullekere, etc.
3. A gallery of sixteen blunt points with concentric circles above.
4. Śrīchakra gallery with concentric Śrīchakras above.
5. Octagonal gallery with concentric octagons.
6. Star-shaped gallery of twelve points with similar concentric figures above.
7. Circular gallery with concentric circles.
8. Sixteen-pointed star on two tiers of slabs with a fine padma above.

9. *Central.*—On an octagonal cornice bearing the eight Dikpālakas is a round gallery with groups of Saḷa fighting two lions together. Above the rafters are concentric circles with a large plain pendent band in the middle.

The Sukhanasi and Garbhagriha.

The sukhanāsi appears to have been open at first. A doorway of roughly worked slabs now separates it from the hall. The sukhanāsi ceiling is a dome with an octagonal gallery and concentric circles above. The garbhagṛiha doorway whose sculptures are hidden by lime-wash is comparatively large and admits into the garbhagṛiha which has a flat ceiling of sixteen squares ornamented by rosettes. The image of Vīranārāyaṇa (which is about eight feet high from the ground including the pedestal) stands on a Garuḍa pedestal. It is a fine image, beautifully carved and elaborately ornamented. Its four hands are thus disposed: śaṅkha (the symbol has disappeared leaving only two bits sticking), padma, gadā and chakra (broken). The broken symbols deserve to be restored in gold or silver. The god is flanked by consorts and the serpentine tōraṇa has the usual ten avatāras on its edge.

Mukhamantapa.

Outer view: The mukhamaṇṭapa has five comparatively plain cornices with a row of pilasters and rosettes between the fourth and fifth from bottom. The eaves and turrets and the slanting railing running all around are unworked. The eaves are wider and heavier than around the main temple. This maṇṭapa is of the plan of an indented square and has a stone bench ornamented with rosettes and pilasters on its face running all around the edge except near the two doorways.

Pillars.

The pavilion is supported on twenty-two pillars, twenty of which are of the round bell-shaped kind. The other two pillars at its east end, however, are star-shaped with thirty-two points.

A domed porch connects this maṇṭapa on the east with the stone verandah and appears to have had stepped entrances on the south and north which are now walled up.

Ceilings.

The ceilings are in order as follows commencing from the east and running clockwise first in the outer circle and then in the middle one :—

1. Above porch : gallery of broken octagon with concentric circles.
2. Circular gallery with concentric circles.
3. South end : Circular gallery with concentric circles.

4, 5. West end: similar to No. 1.

Inner Square.

6. Octagonal gallery with octagons above.
7. Twelve-pointed star-shaped gallery with similar figures above.
8. Square upon square placed corner-wise.
9. Twelve-pointed star gallery with similar figures above.

10. Circular gallery with concentric circles above.
11. Twelve-pointed star with similar figures above.
12. Circular gallery with concentric circles.
13. Twelve-pointed star gallery with concentric circles.
14. *Central.*—On an octagon rise three concentric rows consisting of trefoils (similar to the Nāga symbol or *fleur-de-lis* with upturned arms).

Verandah.

To the east of the connecting porch now stand five soap-stone aṅkaṇas supported by smallish round bell-shaped pillars To the north and south of this structure continues a soap-stone basement with evident signs of having borne a verandah (now disappeared) which must have enclosed the courtyard.

East Portion of the Temple.

The eastern portion of the temple, which has already been generally described is connected with the western by a doorway which is now the only entrance to the western part of the temple. Its only entrance is on the east and is supported by large soap-stone elephants, well-shaped, with four tusks each. (Pl. XX, 1).

Basement.

The basement of the eastern part of the temple has four cornices around the maṇṭapa and six around the cells. These are mostly unworked except in a few places here and there and are similar to the cornices of the main temple except that the third cornice from the bottom is flat. The maṇṭapa has the bottom four cornices while above them is a row of pilasters with intervening sculptures surmounted by towers flanked by lions and Saḷa groups. The sculptured figures are generally those of seated Yakshas and Yakshiṇīs. Above these are the slanting railings, portions of which bear finely sculptured panels between the pilasters. The interesting figures are, commencing from the south-east of the entrance :

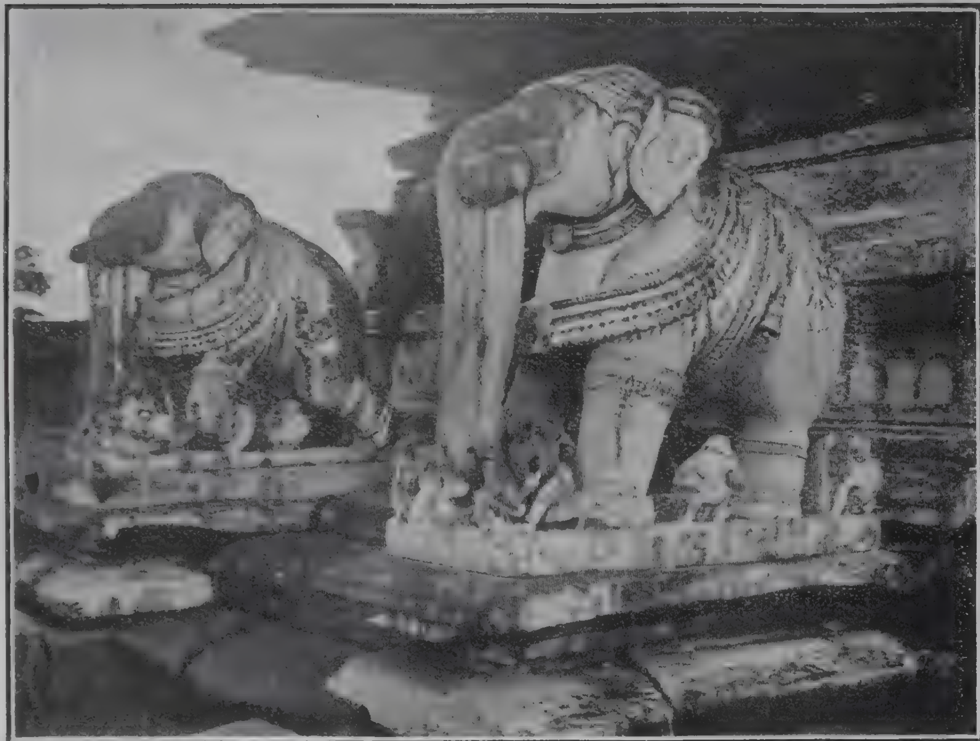
1. Bhīma fighting the serpent king.
2. Balarāma persuing Arjuna (?) who is carrying off Subhadrā.
3. Paraśurāma slaying his mother.
4. Vēṇugōpāla with cows, cowherds and cowherdesses.
5. Kṛishṇa slays Dhēnukāsura.
6. Kṛishṇa hurls Gardabhāsura.

Corner.

7. Kṛishṇa slays Hayāsura.
8. Gōvardhanadhāri.
9. Kṛishṇa informing Arjuna, while bathing, of the demise of Abhimanyu.

Corner.

10. Kāḷiṅgamardana.
11. Two monkeys fighting.



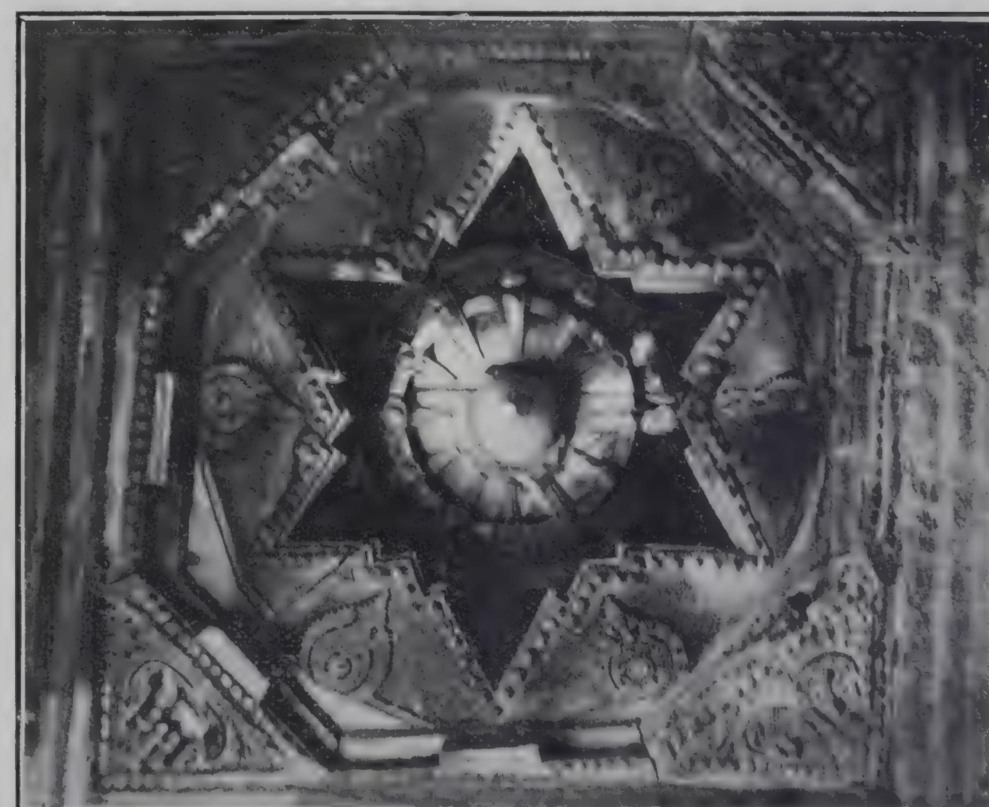
1. BELAVADI: VIRANARAYANA TEMPLE, ELEPHANTS (p. 84).



2. CHATCHATTAHALLI: CHATTESVARA TEMPLE, SOUTH EAST VIEW (p. 90).



3. HULLEKERE: CHANNAKESAVA TEMPLE, INTERIOR VIEW.



4. HULLEKERE CHANNAKESAVA TEMPLE, CEILING (p. 70).

Mysore Archæological Survey.]

12. Mōhinī molested by monkey.
13. Mōhinī and Bhasmāsura.
14. Couples at love.
15. Dancers and musicians (south).

North railing—unworked.

Wall Decorations.

The walls of the cells above the basement have the horizontal dividing cornice without a scroll band and the lower part is much wider than the upper one. The latter contains on single or double pilasters turrets of comparatively plain workmanship. The lower part which is larger than at Hārnahaḷḷi and elsewhere contains large wall images, about 2½′ high, with scroll work on the pedestals and creeper tōraṇas above. These latter declare the shrines as having been built in the thirteenth century. The large images are fully ornamented though their limbs are thickish, their legs proportionately too short, their bulging toes forward and their faces rounded. They strongly remind us of the Sōmanāthapur images, though here and there is an exceptional figure which attracts our notice like Buddha and Vēṇugōpāla.

Wall Images.

The images on the outer walls of the Gōpālakṛishṇa shrine commencing from the east are :—

East Face—

1. Harihara (rosary, trident, charka, śaṅkha).
2. Garuḍa.
3. Nārāyaṇa.
4. Kēśava.
5. Vāmana (Pl. XIX, 3) the dwarf holding stick and kamaṇḍalu with a lady attendant.
6, 7, 8, 9, 10, 11, 12. Vishṇu (gadā, padma, śaṅka, chakra) standing flanked by a consort and two lady attendants on each side.
13. Dhyanī Buddha without ushṇīśa. (Pl. XIX, 4.) This occurs very rarely in Hoysaḷa sculptures, being found generally only on the prabhāvaḷi of the main images.
14. Vēṇugōpāla.

South Face—

15. Kāḷiṅgamardana.
16. Garuḍa.
17, 18, 19, 20, 21, 22, 23. Purushōttama flanked by consort and two chāmaradhāriṇīs on each side.
24. Standing Narasiṁha.
25. Śrīdhara-standing.

West Face—

26. Nārāyaṇa.
27. Arjuna shooting the fish target.
28, 29, 30, 31, 32. Gōvardhanadhāri with a consort and a chāmaradhāriṇī on each side.
33. Paraśurāma.
34. Gōviṅda.
35. Halāyudha.
36. Four-handed Lakshmī (padma, chakra, śankha, phala).
37. Srī Rāma—two-handed, with arrow and bow.
38. Dharaṇīvarāha—unfinished. (End of South Cell Wall).

North Cell Wall.—

The wall images commencing from the north-west and proceeding clockwise are:

West wall—

39. King standing with two hands about to join in añjali—Prahlāda (?)
40, 41, 42. Yōgānarasiṁha with a chāmaradhāriṇī on each side.
43, 44, 45. Vishṇu as Vāmana flanked by consorts.
46. Halāyudha.
47. Garuḍa.
48. 49, 50, 51, 52. Pradyumna with a consort and chāmaradhāriṇī on each side.
53. Garuḍa.
54. Śrī Rāma.
55, 56. Vishṇu as Śrī Kṛishṇa standing. Consort on left.

North wall—

57, 58. Kēśava with Lakshmī.
59, 60. Mōhinī with mirror and chāmaradhāriṇī on right.
61, 62, 63, 64, 65. Pradyumna with a consort and lady attendant on each side.
66 ,67, 68, 69. Standing Narasiṁha with two consorts and a chāmaradhāriṇī—all on left.

East wall—

70, 71. Vishṇu standing—symbols except padma broken. Consort on right.
72, 73. Paraśurāma with lady attendant.
74, 75, 76, 77, 78. Vishṇu as Vishṇu with consorts and attendants.
79, 80. Kalki, two hands with sword and shield. Garuḍa on left.
81, 82. Dharaṇīvarāha with consort on left.
83, 84, 85, 86, 87. Kāḷiṅgamardana-dancing on the cobra with musicians accompanying, ḍavaṇe, rudravīṇa, tāḷa, mṛidaṅga, cymbals.

The eaves on the south and north cells are narrow and have beaded edges like those of the main cell. But the eaves of the sabhāmaṇṭapa are very different in character. They are large and heavy with a deep 'S' form and have on the under surface imitation beams and rafters. The parapet of the whole temple is uniform in character being composed of richly ornamented turrets, similar to those of the main temple. The sculptures contain Saḷa groups, Yakshas, lions, makaras, various forms of Vishṇu, etc. The important ones are—

Eaves and Parapet.

(1) Over the East entrance: Śrī Rāma with Sīta, Lakshmaṇa and monkeys below, Saḷa fighting two lions like Gilgamesh;
(2) South-east corner : Kāḷiṅgamardana and Vēṇugōpāla
(3) South-west of sabhāmaṇṭapa : two men fighting;
(3) South of navaraṅga : Lakshmī-Nārāyaṇa, Mōhinī;
(5) North of navaraṅga: Yōgānarasiṁha.
(6) North of mukhamaṇṭapa: Halāyudha.
(7) North-east of sabhāmaṇṭapa: Hanumān, Buddha, Kalki, Rāma slaying the golden deer.

The south and north towers are similar to the west tower in almost all main features having three tiers of turrets ornamented with kīrtimukhas. In these latter are varied sculptures similar to those on the parapet. The noteworthy ones are:

Towers.

South Tower—

Lakshmīnarasiṁha, Yōgānarasiṁha, Ugranarasiṁha, Buddha, etc.

The panels in front of the projections of the tower contain :—

South :—Vishṇu.
North :—Vishṇu.
Main :—Janārdana—partly worked.

The sabhāmaṇṭapa is a large pavilion of thirty-nine aṅkaṇas and of the indented square plan with triple indentations. Its roof is borne on forty-six pillars of the round bell-shape type, while all around it except at the four entrances is a stone bench. Originally the south and north sukhanāsis also were open. On the inner face of the bench is a row of elephants as at Arsikere in various attitudes often fighting or marching with men. Each elephant is about 18″ high. A few of the elephants are, however, unworked. The bell-shaped pillars have either flat-beaded pendants (worked on only one pillar) or bulging round-bellied bells for leaf-shaped panels as at Kubaṭūr and Nāḍkalasi.

Sabhamantapa.

The ceilings are mostly flat and ornamented with shallow lotuses. The exceptions are three ceilings :

1. South-south-west, second square : A fight. A hero fighting three others one of whom holds his arms back. Around the central panel are a large number of fighters.
2. Near west doorway : Vēṇugōpāla surrounded by dancers and musicians in an ornamental creeper grove with a row of cows on edge. Śaṅkha and chakra are worked alternately in the second series of convolutions.
3. Next to the above from the east : Kāḷiṅgamardana surrounded by two ornamentally intertwining serpents, a creeper scroll and a ring of cows.

Cells.

South shrine.—A comparatively plain doorway with dvārapālas and imitation perforations on the jambs and a Gajalakshmī lintel and a well ornamented top panel with five towers and creeper ornamenation, leads into the sukhanāsi which was originally a part of the sabhāmaṇṭapa. A similar doorway without the imitation perforations gives admission to the garbhagṛiha which has a flat ceiling ornamented with padma medallions. In the cell on a Garuḍa pedestal is a fine large image, about 7′ high, of Vēṇugōpāla. This image unlike that at Sōmanāthapur wears a well ornamented kirīṭa. But in other respects it is similar. Each jamb bears a consort, cows, and cowherdesses and ṛishis while the symbols of Vishṇu (śaṅkha, padma, gadā, charka) are shown in the background. The god stands under a maṇi-tōraṇa above which is the kalpavṛiksha (whose fine carving is covered by chunām). The ten avatāras do not appear on the prabhāvaḷi. The image of the god is finely made and intact. Its legs are crossed and some of its fingers are lifted as if in the act of playing on the flute. The image is covered with hardened wax and its face bears caste marks uncleaned for many years. It requires to be carefully cleaned.

North cell.—The north sukhanāsi and north cell are quite similar to the south ones except that the north ceiling bears a shallow dome with a padma in the centre. The image of Yōgānarasimha, about 6½′ high, shows the god seated on a Garuḍa pedestal in the utkuḷikāsana. He wears a fine kirīṭa, longish horse-like ears, an exaggeratedly wide mouth and protruding eyes. His back hands hold the chakra and śaṅkha while the front ones rest loosely upon the front knees which are supported by a jewelled band. On the outer edges of the serpentine tōraṇa appear the ten avatāras. The image is a grand one and shows the mighty ferocious god in an attitude of peaceful contemplation.

Upparige.

The *upparige* is a large impressive structure which shows the character of the purely Hoysaḷa mahādvāras. It is a large high building consisting of a hall, about 25′ square, and a spacious porch. Viewed from the outside we notice

that the basement with its usual cornices is plain, that the outer wall is ornamented only with plain long pilasters and that the roof over the outer square is sloping while the central roof is flat. The building stands on a high ground and is approached by a flight of steps at the top of which is the entrance to the porch flanked by two soap-stone elephants. Similar elephants flank also the western entrance of the *upparige*. A stone bench runs around the porch and the partly ruined slanting railing at its back is unornamented. The ceiling of the porch has only six large padmas and its roof is supported by four bell-shaped columns on each side. The doorway has dvārapālas on the jambs and Gajalakshmī on the lintel. The inner view of the hall is imposing because of its height which is about 17′ and by the graceful shape of the bell-shaped columns which are tall and slim, unlike the usual fat types met with elsewhere. The proportions of these pillars, the plain pilasters on the outer walls and the sloping roofs create a suspicion that the building might belong to even the eleventh century (compare Kubaṭūr and the Jain Basti at Śṛiṅgēri). But the pillars of the porch and the fact that it is only a gateway show that such a structure could be constructed even about 1200 A.D.

The distance between these large pillars is about 12′ and the design of the ceiling is nine squares each having a lotus.

Conservation Note.

The temple of Vīranārāyaṇa is an important monument in the State for its architecture, sculpture, magnitude and nearness to Haḷebīḍ. But it is in an unpardonably neglected condition. The village of Beḷavāḍi and its lands probably belonged to this temple. Now they form part of the Śṛingēri mutt whose administration ought to pay immediate attention to the renovation of this beautiful temple.

1. The *upparige* which is used now as a cow-pen and has its roof and walls in a dangerous condition should be repaired, its flooring and its steps reset and cement pointed.

2. It should be provided with a battened wooden door.

3. The courtyard, part of which is being used as a public latrine, should be cleared and levelled and a compound wall put up around the area; some houses in the neighbourhood being acquired, if need be.

4. Against the compound wall may be constructed accommodation for the ratha and the stores as also for the necessary kitchen and yāgaśālā when funds permit.

5. The roof of the building generally is overgrown with grass and thorns which should be removed. The roof of the navaraṅga has two large rents with many smaller ones which give free admission to the hollow double-roof. Bones of small animals like dogs or goats lying in the hollow showed that sometime ago the roof had been used as a lodging by a cheeta. This roof should be immediately repaired, the stones being reset and a concrete coating of sufficient strength and thickness being given.

6. The cloistered verandah of the main temple is coming down rapidly. The ruined part of it may be removed, that is, all except the three front aṅkaṇas, its mud walls cleared and the earth lying about it removed and levelled.

7. The main navaraṅga is dirty and dusty. It should be cleaned. Another window may, if need be, be opened in the north wall.

8. Above the south window the walls should be re-examined since there is a hollow gap between the inner and outer wall.

9. The sculptures and the deities of the temple should be well cleaned (with petrol and washing soda).

The total expenses which may come to nearly Rs. 10,000 may be provided by the Śriṅgēri Jahagir or Government as the Government desire. The repairs are urgent and must be attended to immediately to save the beautiful monument.

CHATCHATHALLI.

CHAṬṬĒŚVARA TEMPLE.

(Pl. XX, 2).

General Description.

About three miles east-north-east of Haḷebīḍ is a small village named Chaṭchaṭhaḷḷi which contains a trikūṭāchala temple dedicated to Śiva as Chaṭṭēśvara. The temple faces directly to the south and is of plain workmanship. It contains three cells all of which are squarish in plan slightly indented. The main cell of Chaṭṭēśvara is to the left of the navaraṅga facing east. The cell facing the navaraṅga door contains Vishṇu facing south, while the third cell containing an image of Sūrya faces west.

History.

The temple was constructed by Chaṭṭadaṇāyaka, a Hoysaḷa officer under king Ballāḷa II about the year 1200 A. D. It has two inscriptions, one on a slab to the east of the porch and another on a beam inside the navaraṅga near the entrance.

Basement.

The temple appears to have been built on a floating foundation over which rises the basement containing five cornices. The third and fourth cornices from the bottom were evidently meant to receive the usual ornamental designs of makara mouths and cross moulding kīrtimukhas.

Walls, Eaves and Parapet.

The walls are all plain with small square pilasters set in at the corners. The eaves are plain with unworked under-surface and edges. The parapet is composed of a series of turrets with ornamental carvings on the dentil projections and śikharas.

Of the three towers, the north one has collapsed and the remaining two are made each of three tiers of unornamented turrets, with unsculptured mouldings. The kalaśas are missing from the śikharas. The western tower however has a few sculptured panels containing Yakshas and Tāṇḍavēśvara. The projections over the sukhanāsis have neither the Saḷa groups nor sculptured panels.

Towers.

The porch is entered by a flight of steps flanked originally by turreted niches. On either side of the porch are stone benches backed by unworked railings. The roof is supported by two soapstone pillars of the usual bell-shaped kind and contains a ceiling consisting of an octagonal gallery with three concentric octagons and a plain pendant above.

Porch.

The navaraṅga doorway is comparatively plain but for two indented square shaped pilasters, two Śaiva dvārapālas, and a Gajalakshmī-lintel. The navaraṅga (20′ × 20′) has nine aṅkaṇas, the central one being the largest. One of the central dome beams has a fine eight-pointed star-shaped Śrīchakra with an inset padma. The design is beautiful and is in high relief.

Navaranga.

The four central pillars are of the thickish bell-shaped round type without detailed ornamentation.

Pillars and Ceilings.

The nine ceilings are all domed and are running clockwise from the south door :—

1. A square with a frieze of swans, with a circular gallery and with concentric circles above.

2. Round-edged Śrīchakra gallery with similar concentric figures above.

3. Concentric octagons with octagonal bud.

4. Square gallery with similar squares above.

5. Three concentric circles.

6. Seven-pointed stars over similar gallery.

7. Concentric circles.

8. Eight-pointed star-shaped gallery with similar figures above.

9. *Central* : Round gallery with eleven-pointed concentric star above.

Inside the navaraṅga against the west wall are pedestals bearing the mouse and the lion showing that originally there were Gaṇēśa and Mahishāsuramardinī. These were robbed and have now been replaced by a recent Vīrabhadra and a Hoysaḷa Bhairava brought from elsewhere. A small bull is also placed in the navaraṅga.

The main cell is the only one with a doorway for its sukhanāsi. The latter has above the dvārapālas, square perforations on the jambs and a Gajalakhshmī lintel. The sukhanāsi ceiling is flat. The garbhagṛiha doorway has dvārapālas and an

The Main Cell.

unworked Gajalakshmī lintel. The garbhagṛiha which has a flat ceiling has a small natural liṅga.

North Cell. The sukhanāsi of the north cell is open and contains a domed ceiling with concentric circles and the pendant missing. Through a crevice in this dome is seen the double roof of this building.

A plain unworked doorway leads into the garbhagṛiha which has a flat ceiling. In it on a worn out Garuḍa pedestal stands a Vishṇu image whose symbols are all broken. It is probably Kēśava. It is about 6 feet high in all and is flanked by consorts and chāmaradhāriṇī. Around the serpentine tōraṇa are the usual ten incarnations of Vishṇu.

East Cell. The open sukhanāsi of the east cell is similar to the north one, but has a flat ceiling like that of the main sukhanāsi.

The east garbhagṛiha doorway is also plain and the cell, which has a flat ceiling, has a fine Sūrya image on a seven-horse pedestal. The god's face has been recently retouched and spoiled. Otherwise it is a good piece of sculpture. On each jamb is a Chhāyā while on the prabhāvaḷi there are the twelve Ādityas.

Conservation Note. **1.** The temple is considerably damaged and cannot be set right without much expenditure. It would be enough to prevent it from further ruin.

2. The collapsed stones of the north tower may be removed to relieve the walls from weight.

3. The plants growing on the building may be rooted out and the roof remade with concrete.

4. Some props may be given to the walls where they are dangerously out of plumb.

5. The village Patel or Chairman may be given an allowance of Rs. 2 per mensem to keep the plants from growing.

VISHṆU TEMPLE.

To the south-west of the Chaṭṭēśvara temple, about 50 yards away, is a porch, a navaraṅga doorway and part of a wall of a Vishṇu temple which has now disappeared. Its front beam has an inscription of about 1200 A.D. and its walls have four images of Vishṇu as Kēśava and Śrī Kṛishṇa standing with consorts. The temple must have been a good one. Some of its stones are of darkish soapstone like the images of the Nagarēśvara temple at Haḷebīḍ. The sculptures are fit to be removed to a museum.

DODDAGADDAVALLI.

ḶAKSHMĪDĒVI TEMPLE.

General Description.

Doḍḍagaddavaḷḷi is a village about 1½ miles directly west from the spot of the main road of Hassan-Belur where the 9th milestone and the stone indicating the boundary between the Kāvērī and the Kṛishṇā basins stand. A pathway passing over a low hill leads to the village whose surroundings can clearly be seen from the crest of the hill behind Girihaḷḷi.

The temple with its many towers attracts the eye even from a distance. In fact this is one of the features for which it is of interest. The other two features are that it is a temple of four cells artistically arranged in plan and that it is a temple of Lakshmī where the goddess is the chief deity. But for these features the temple has nothing extraordinary about it. In a wide stone compound entered through a porch on the south and formerly through yet another in the north stands the temple with its four towers, three of which are of the stepped pyramid design. Four more similar, but smaller, turrets crown the four shrines which occupy the corners. The exception is the tower over Lakshmī which is more nearly of the multi-turreted kind. In plan the temple is closely a Latin cross with its head to the south and two entrances leading into it through each side of its long tail. A small Vīrabhadra shrine of the Hoysaḷa days is built to the north-east of the temple. These with the four corner shrines give us in all nine shrines with nine towers.

History.

In the absence of inscriptional evidence the archæologist would probably ascribe the temple to the late Chālukyan or very early Hoysaḷa period owing to the comparative plainness of its walls and towers and the occurrence of the stepped pyramid. But inscriptional evidence definitely shows (Hassan 149) that the temple was constructed in the year 1113 A. D. in the reign of Vishṇuvardhana Hoysaḷa by a merchant Kullahana Rāhuta and his wife Sahajādēvī. This couple founded the village of Abhinava-Kollāpura, otherwise known as Gaddumbaḷḷi and constructed the temple of Mahālakshmī. Subsequent inscriptions of the reign of Ballāḷa and others inform us of the numerous grants made to the temple. But there does not appear to be any extraneous structure built later on or otherwise engrafted on the temple. The Bhairava and corner shrines also are architecturally similar to the main building though it is possible that they were put up slightly later.

Basement and walls of the main Temple.

Since the temple is built on a slope descending slightly towards the east and the ground level beyond the compound on the west is higher than that of the temple compound there is not even the suggestion of a platform below the temple. The basement or that part of the outer wall which seemingly performs that function, has the usual six cornices with the mouldings of numbers 4 and 5 unworked. Above the basement is the wall which has no horizontal cornice and has, in addition to the usual large and corner pilasters, turrets and turreted canopies borne on single or double pilasters. The turrets also are comparatively simple in design consisting mostly of dentil cornices and square-planned śikhara, with round stone kalaśa. They remind us more of the simple turrets at the Bēlūr temple than of the elaborate and highly complex turrets of the thirteenth century like those of Sōmanāthapur. Above the double pillar canopies the turrets are mostly in the shape of single storeyed niched shrines with or without pillars while above the turrets borne on single pilasters are serpentine tōraṇas issuing from simhalalāṭas. The pillared niches are finely designed. Under the canopies no sculptures exist except a Kāḷī figure on the east wall of Kāḷī shrine.

Parapets and Towers.

The eaves and parapets have no ornamentations except the unworked dentil cornices. The towers, however, are of two classes. All the towers of the temple except that over the Lakshmī shrine are of the simple stepped pyramid design with no ornamentation either on their edges or on the dentil mouldings. The steps are more correctly eaves-shaped cornices with a moulding running along the lower edge for receiving the beaded pendants and the trapezoid teeth meant for kīrtimukha arches. Each tower has eight or nine such stepped cornices rising from a square bottom, whose angles are indented. Each cornice appears in reality to be only a conventionalised abbreviation of a storey, so that these vimānas depict a many storeyed building in a highly conventionalised form. The tower over the Lakshmī shrine, however, is raised on a different principle. It has two tiers of small towered shrines rising one above the other. Their prototype is found in the Pallava architecture of Māmallapuram, whereas the stepped pyramid would more properly be derived from similar stepped structures of the Chālukyan Empire.

The turrets of the Lakshmī shrine have on their śikharas and in their interspaces small kīrtimukhas and tōraṇas respectively bearing Yakshas or ornamental rosettes. Each tower has a projection over the sukhanāsi on whose front face is a kīrtimukha with an unimportant sculpture and above which is a Saḷa group. Out of the nine Saḷa groups the temple originally had, one that was on the north-east corner shrine is missing.

Each tower has on its śikhara a fine large stone kalaśa adorned with beaded hangings which go around its girth.

Navaranga.

The navaraṅga which is of modest size is entered by two doorways of which the east one is plain and the west one ornamented. On the outer side of each jamb is a Vaishṇava dvārapāla on a pedestal borne by lions and gryphons. The jambs which bear the usual rosette, scroll and ropebands with eight-pointed star-shaped pilasters bear a lintel with a frieze of lions and unworked central panel. Above it are four turrets with an unworked kīrtimukha in the centre.

The navaraṅga which is roughly an oblong hall is composed really of two navaraṅgas each of nine aṅkaṇas and each having round bell-shaped pillars. The eastern part has stone benches running around its sides which are closed with plain pierced windows. The two parts open into each other freely and have no dividing wall. The most interesting things in the navaraṅga are the two sculptured Bhētāḷas on its extreme south which guard the door to the Kāḷī shrine. Each Bhētāḷa is shaped like a conventionalised skeleton with dishevelled hair, protruding eyes, large ear-rings, open mouth showing fangs and projected tongue. They are both male and show exaggeratedly large sexual organs, being stark naked. The west one whose hands are broken has other goblins attending upon it, while the east one has a sword in right hand with the severed head of a bearded man and a bowl in the left. They are interesting images and unique in their conception and execution since colossal Bhētāḷas (each is about $6\frac{1}{2}'$ high) are not found elsewhere in the Mysore State.

The ceilings are mostly well-designed, though none of them has a true dome. They are either flat or have shallow imitation domes carved out of single slabs with round sculptured panels in high relief. The central ceiling of the western part of the navaraṅga has a male dancing figure playing on the vīṇā which is probably Vīrabhadra. The ceiling to its north has a flying Kāpāli with sword and bowl in his two hands. The outer square of the eastern part, however, has the eight Dikpālakas. But the sculptures of the central ceiling are weathered away.

Kali Shrine.

Though the temple is named after Mahālakshmī even by the founder, the most important place is occupied by the Kāḷī shrine. It has no sukhanāsi and the cell is entered by a doorway on each jamb of which is Mōhinī dancing, while the lintel bears the face of Kāḷī with the fangs and tongue appearing in the partly opened mouth. Goblins support it on either side. The design is rare.

In the cell which has a shallow padma ceiling is a pedestal on the face of which a goblin is seated playing on a pot-drum on the mouth of which is stretched a parchment and around which is a snake. The goddess is seated in sukhāsana on the prostrate body of a Rākshasa and holds in her eight hands—sword, mace, trident, arrow, drum, pāśa, bow and bowl. Her fangs are protruding from the corners of her mouth, and she wears jaṭā-makuṭa and sarpakuṇḍala. On the

prabhāvaḷi is a host of goblins playing on musical instruments eating or brandishing swords.

Lakshmi Shrine.

The sukhanāsi of the Lakshmī shrine is entered by a very plain soap-stone doorway which probably was a later insertion, the original sukhanāsi being open as in the other shrines. An ornamental doorway with a Tāṇḍavēśvara lintel leads to the cell of Lakshmī which has a small niche in the south wall and a shallow padma ceiling. The image stands on a pedestal with a poorly carved padma on its face. The goddess who is about 3′ high excluding the pedestal stands in samabhaṅga with an attendant on each side and holds in her four hands rosary, śaṅkha, chakra, and phala with gadā. She wears a kirīṭa with nimbus, makarakuṇḍala and other ornaments. She has no tōraṇa at all, an unusual fact in Hoysaḷa sculpture. She wears shorts, her upper body being quite bare. Her body, though small waisted, is too large round the breasts and hips to be slim; and her face cannot be considered to be faminine. Her lower jaw is squarish and its front is vertically too narrow. Her feet and hands are so lacking in finish that a doubt arises whether this is the original image at all. The image could more properly be ascribed to the fourteenth century rather than to the early part of the twelfth. However, if the image is really one of 1113 A. D. it is a poor specimen of Hoysaḷa workmanship.

Vishnu Shrine.

The southern shrine whose doorway and ceiling are similar to those of the others has a lintel on whose panel is seated Yōgānarasimha. In the cell is a large Garuḍa pedestal on which must have stood formerly a Vishṇu image. Since this has been lost, a small Bhairava image is now kept.

Linga Shrine.

The cell which faces east is that of the Liṅga known in the inscriptions as Bhūtanātha and popularly called Virūpāksha. In the open sukhanāsi are kept a mutilated Shaṇmukha on peacock, a Gaṇēśa, a small recent bull and other stones. The doorway and ceiling are similar to the others and the fat-headed liṅga which is of medium size has nothing peculiar about it.

Bhairava Temple.

The Bhairava shrine which is to the north-east of the Lakshmī shrine is an independent and unconnected building by itself and is also of the Hoysaḷa period and has a sukhanāsi and a garbhagṛiha. Both the doorways have ornamental frames but on the sukhanāsi lintel is Dakshiṇāmūrti seated in yōgāsana and on the garbhagṛiha lintel is Kāḷī's face. The garbhagṛiha jambs, however, are of greater interest since they have on the right Mōhinī and on the left Dakshiṇāmūrti, while to the outer right is a man tearing his own abdomen and drawing out the entrails and on the right is another treading on the head of a fallen man and cutting his own throat with a sword.

In the cell on a pedestal bearing a dog in relief is an image of Bhairava supported by goblins. The image is intact except that it has lost the front right hand which held the sword.

The prākāra or compound wall is of soap-stone and about 3′ thick and 7′ high.

Prakara and Corner Shrines.

The corner shrines which face north or south only have ornamental doorways with Lakshmī on the lintels. What deities they originally contained, it is not possible to understand.

An ornamental doorway with Gajalakshmī lintel leads into the compound from the east and just outside it is a basement of a porch of one aṅkaṇa which has now disappeared. A similar doorway connects the compound with a large entrance maṇṭapa on the west, which has nine squares supported by round bell-shaped pillars and stone benches with rounded railings at the edges. The doorway has a mutilated Gaṇēśa on its lintel, while the eight Dikpālakas adorn the central relievo-panels of the shallow domes of the outer square. The middle square, however, has the figure of Tāṇḍavēśvara in relief. The railings are plain. The existence of the more important porch on the west suggests that the main road of the temple must have run close to it.

Gateways and Porches.

On the east of the temple beyond the porch is a broad flight of steps leading down to the tank. The situation of the temple close to the tank gives it much attractiveness.

Conservation Note.

The Mahālakshmī temple at Doḍḍagaddavaḷḷi, though comparatively plain in its sculptural work, is a monument of much importance owing to its plan and early date. It fully deserves to be conserved.

1. The chunām encrustations on its doorways and sculptures should be removed.
2. The towers and compound walls have been pointed with white cement which shows glaringly against the dark stone. Coloured cement should be used.
3. The pavement of the courtyard should be cement-pointed with an outlet for water on the south-east.
4. The western porch should be repaired, its pavement being re-set and cement-pointed and its railings re-set.
5. When possible, the approach to Doḍḍagaddavaḷḷi from the road should be improved by the construction of a motorable road.

Considerable repairs have been done to the temple in recent years.

PART—III NUMISMATICS.

COINS OF THE WESTERN CHÂLUKYAS.

(Plate XXI 4.)

EARLY CHĀLUKYAS OF BĀDĀMI.

Type A :—**Boar and Lotus.**

1. Ai. ·55 Flat and thick, double die struck. Wt. 57·2. Metal inferior.[1]

Obverse :—Large caparisoned boar to right, with sun and crescent moon with pellet above.

Reverse :—Large rude eight-petalled lotus.

The boar was the crest of the Chālukyas and the lotus connects this coin with the Kadamba issues. The weight is clearly the later Chālukya standard. The use of double dies suggests the times when punch-marking had not yet revived. The coin may belong to the reign of Pulikesin I (C, 550-566) whose son Kīrtivarma subdued the Kadambas[2].

Type B :—**Boar and five punch marks.**

2. Ai. Wt. 57·2. Cup shaped, and outline irregular.

Obverse :—Small boar to right in centre with a partly visible lotus above it, both struck from the same die. Around five punch marks :—

(1) & (2) Highly conventionalised *Śrī* in old Kannaḍa.
(3) Eight-petalled lotus almost obliterating the die-struck lotus.
(4) Conch.
(5) Strung bow.

Reverse :—Striated, the lines forming a rough square.

The *Śrī* and lotus are like what are found on later Yādava coins; and the conventionalisation of *Śrī* suggests the existence of earlier issues. The common irregular outline and concave obverse connects this type with the Yādava era and the eleventh century more than with the early Chālukyas, to whom it is usually attributed. Possibly it was issued by one of the Early Yādavas who was subordinate to the Western Chālukyas. The marks appear to signify the suzerainty of the Chālukya boar over the Chera bow, the Yadava lotus and the (Pallava ?) conch.

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[1] E. C. S. I. plate I, 22 and 23. Elliot identifies the symbol on the reverse as representing the wheel (*Chakra*).

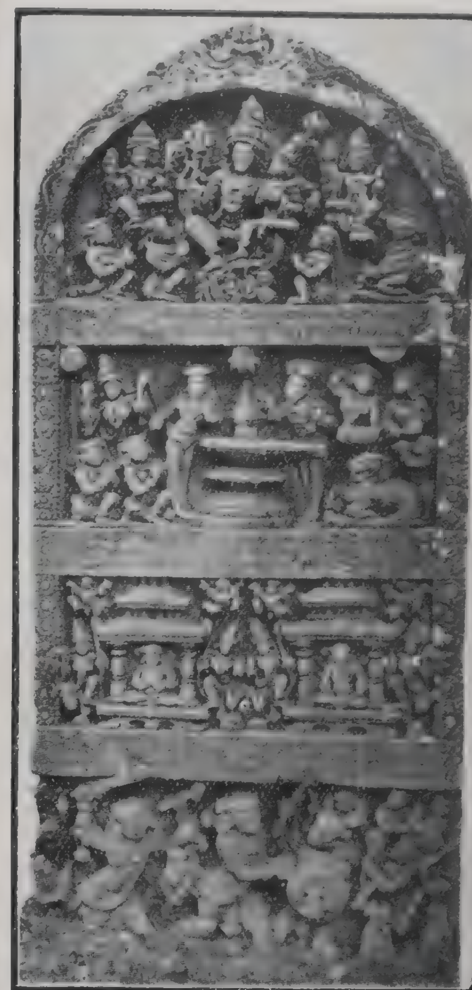
[2] Rice : Mys. and Coorg, P. 63.



1. SAIVA YOGI: VIRABHADRA TEMPLE, HALEBID.



2. HOLE-NARSIPUR: NARASIMHA TEMPLE PILLAR (p. 36).



3. VIRAGAL OPPOSITE TO THE BHAIRAVA SHRINE, KORAVANGALA.



4. WESTERN CHALUKYA COINS (p. 98).

If early Chālukya, the date of the coin would be early eighth century. This date however, is unlikely.

KALYĀṆI CHĀLUKYA

or

LATE RĀSHṬRAKÛṬA.

TAILA II?

Type C :—**Punched lions and 'Pa ra.'**

3. Ai. Wt. 57·9 Fine.

Obverse :—Nine punch marks :

(1 & 5) Five finely maned lions to right with long ears, open mouths, looped up tails and left forepaw uplifted, as on Kadamba coins, with dotted circles around ;

(6 & 7) Two *Śrī*-s in Kannaḍa with a small cross on each indicating binding with wire ;

(8 & 9) Kannaḍa legend twice, of about the tenth century *pa ra* followed by an ornamental goad.

Reverse :—Blank.

SATYĀŚRAYA?

or

VIKRAMA V?

Type D :—**Punched lions and 'Ma na.'**

4. Ai. 57·9 (another specimen : 57·2.)

Obverse :—Similar to 3, but lions ruder : no crosses on the *Śrī—s* and Kannaḍa legend twice : *Māṇa.*

No goad.

Reverse :—Blank.

Nos. 3 and 4 appear to belong to a distinct class by themselves. They are punch-marked like the Kadamba coins but the lions look forward. They have the Bādāmi Chālukya and the early Western Chālukya weight of 57-58 grains, and not the late West Chālukya of 53-54 grains. Their lions and punched legends indicate that they are copied by the Western Chālukyas Jagadēkamalla I and his successors. These features and the characters in the legend indicate that they originated in the tenth or eleventh century.

The legends on these two types are fragmentary and ambiguous though clear. *Para* may stand for *Paramēśvara*, a title assumed by the Rāshṭrakūṭas as well as by the Chālukyas. *Māṇa* may stand for *Mānavya*, the generic name assumed by the Chālukyas [1]. Or it may indicate the word *Manyakheta*, the capital of the Rāshṭrakūṭas; or their earlier capital Māna, which Fleet has indentified, doubtfully, with Manapur in Central India; or even the name of the traditional founder of the race by name Māna [2]. The lion crest raises a new problem. The Chālukya crest was the boar, and the later Rāshṭrakūṭa crest, Garuḍa or Śiva. But it would appear that the early Rāshṭrakūṭas of Māna had the lion crest [3], which perhaps appeared on their imperial coins and was adopted by the Western Chālukyas.

No coins definitely of the Rāshṭrakūṭa Empire are yet known. Cunningham has attributed some silver coins of the Western Gupta fabric to the Rāshṭrakūṭas[4]. But it is more likely that the regular coins of the Rāshṭrakūṭas were similar to the known Kadamba and Chālukya coins, were punch-marked, weighed 57 grains and probably were of the lion type like them. These reasons make it possible that the coins described above are late Rāshṭrakūṭa, or early Kalyāni Chālukya imitations of the Rāshṭrakūṭa coins.

Hultzsch[5] reads the legend *Māṇa* as *Malla* and suggests that it is a part of the legend *Trailōkyamalla*. But the legend *Māṇa* is clear and the form of *lla* on the coin figured by Hultzsch is different from *ṇa* on the coins described here. Tentatively No. 3, may be assigned to Tailappa II or his son Satyāśraya and No. 4 to Satyāśraya or his successor, Vikramāditya V. Thus these and the following coins would make a continuous series of the Kalyāṇi Chālukya issues.

YAŚÔVARMA
or
JAYASIMHA I (alias) *JAGADĒKAMALLA*.

Type A :—**Lion and Spear head.**

5. Ai. ·75. Wt. 57·8, metal good.

Obverse :—Five lions obliterated by four superior punch marks :—

(1 & 2) Kannaḍa *śrī*.

(3) Large spear head with dot below.

(4) Kannaḍa legend *ya ja*.

[1] Fleet : Bombay Gaz. Vol. I, Part II, pp. 339, 402 and 428.

[2] Ibid p. 386.

[3] Ibid.

[4] Rapson : Indian Coins.

[5] Ind. Ant. 1896, p. 321.

Reverse :—Blank, with one small figure-less punch mark.

There was a Yaśōvarman *alias* Daśavarman who is mentioned in the Kauthem grant[1] as the brother of Satyāśraya. The weight of the coin is greater than the usual ones of Jagadēkamalla and nearer the weight of *para* coins, and the legend begins with *ya*. But the second letter *ja* brings in a doubt whether the legend is not reversed *Ja ya* (*simha*) a name by which Jagadēkamalla is known in many records. The spear head is also found on the latter's coins.

Type B :—**Temple.**

6. Ai. 1·0 Wt. 69 grains, large, thin and fine, good gold.

Obverse :—Nine punch marks : the central punch has a large temple with a domed tower supported by pillars and surmounted by Vishṇu's discus or Chakra. In front of the tower Kannaḍa letter *śrī*. Between pillars two line Kannaḍa. legend :

śrī Ja ga dē
ka ma la

The eight smaller punches near the borders have alternately Kannaḍa *śrī* and the king's name in two lines as above.

Reverse :—Blank.

There can be little doubt that this specimen belongs to Jagadēkamalla I. The weight and temple type suggest that it was the prototype of the temple type attributed to the Telugu Chōḷas. The weight shows the Vengi standard which is also seen on the East Chālukya coins to be about 66 to 67 grains.

Type C :—**Lions and Kannada legend.**

7. 57½ to 59 grains.

Obverse :—Nine punch marks ;—

5 representing a lion.
2 the syllable *śrī*.
1 *Ja ya*
1 *De va*.

Reverse :—Blank

Hultzsch[2] describes this specimen and attributes it to Jayasimha.

8. ·65 Wt. ·57

Five lions, etc., similar to 5, with Kannaḍa legend :—

Ja ga dē

One specimen comes from Khāndēsh and another from Kōḍūr in the Nellore district. This shows that No. 8 was the standard type of the reign and was widely

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[1] Fleet : Bombay Gaz. Vol. I, Part II, p. 434. All further references to Fleet are to this volume.

[2] Ind. Ant., Vol. XXV, p. 322, No. 29.

used in the larger and central part of his Empire. The Khāndēsh specimen has a blank reverse, while the Kōḍūr one has four punch marks:—

1. Rude four-petalled lotus.
2. Similar, five-petalled.
3. An eye with pupil.
4. Uncertain.

The Kōḍūr coin is interesting because of the reverse punch marks.

TRAILŌKYAMALLA SŌMĒŚVARA I.

Type A:—**Lions and Kannada legend.**

9. Similar to 8, with legends,

Trē ḷō and *Ma lla.*

Hultzsch[1] figures one of 3 specimens and gives the weight as 58 grains.

Type B:—**Spear head and Nagari legend. No lions.**

10. Ai. ·7. Wt. 57·6 (or 57).

Obverse:—Four punch marks only:—

1 & 2. Very highly conventionalised Kannaḍa *śrī.*

3. Spear head (or crown?) with dot (or dotted line) in the middle and four dots to its right standing perhaps for a lotus.

4. Nāgari legend:—

śrī Ja ga dē va.

Reverse:—Blank. On the following coins, the reverse is described only when there is anything noteworthy.

Some specimens come from the Central Provinces. This fact, the extreme conventionalisation of Kannaḍa *Śrī*, the absence of the usual lions, and the similarity to the Yādava weight standard of 57 grs. indicate that this type was issued in the northern province of Jagadēkamalla's empire, where perhaps he was also called Jagadēva. Bhillama III Yādava, the king's sister's husband, was a Mahāsāmanta and governor of the northern province at this time [2], which perhaps extended to the north and east of Khāndēsh.

GOVERNOR HOYSAḶA VINAYĀDITYA.

11. Ai. Wt. 58·2.

Similar. Five lions almost invisible, two *Śrī-s* and twice the Kannaḍa legend:

U ṇa ya

[1] Ind. Ant., Vol. XXV, p. 317, etc.

2. Fleet: p. 436.

A looped line of dots below legend.

Prince Vijayāditya, the fourth son of the king Trailōkyamalla, calls himself in the epigraphs Mahārāja and Veṅgi Maṇḍalēśvara [1]. Vinayāditya of 680-696 A.D. is too early for this type. But the greatest probability is that this is a coin issued by the governor of Talkāḍ and the Konkan, the Mahāmaṇḍalēśvara Hoysaḷa Vinayāditya, (1047-1100) as the weight corresponds to the 59 grains standard of the Talkāḍ Gaṅga 'Gajapati' type. Vinayāditya probably had also the name Udayāditya which his youngest grandson inherited from him.

SOMESWARA II, BHUVANAIKAMALLA.

Type :—**Lions, lotus and goad.**

12. Ai. ·65. Wt. 54 grains. From Kōḍūr.

Obverse :—1-5 Four lotuses, one in each quarter and a fifth in the centre.
6-7 Two conventionalised Kannaḍa *Śrī-s* and
8 One sun and moon with goad between them
9 One punch mark with the Kannaḍa legend
Bhū va na
for Bhuvanaikamalla.

The Mysore collection has a specimen with a goad in place of sun and moon (Sic) and Lions perhaps regardant.

13. Specimen in the Madras Museum :—

Obverse :—Similar, the central punch having elephant with sun and moon above.
The legends read : 'Ba va na'
Such specimens have been found at Koṇḍavīḍu.

On other specimens, there are other legends and different kinds of deities in the central punch like Muraḷīdhara Kṛishṇa. Perhaps these are the provincial issues of the Chālukyas.

During the days of Trailōkyamalla Sōmēśvara I, the empire became weaker and his sons enjoyed partial independence as evidenced by No. 11. Each of them had perhaps his own especial device which he put in the centre of his coin. Sōmēśvara II had, perhaps, the special device, the lotus, Jayasiṃha III, the boar, and Vikrama VI, the lion. The reign of Sōmēśvara II was further weakened by the rebellion of his brothers and his coins show much degeneration from the usual standard of art. The weight was also reduced from 57 grains to 54 grains. A new device, the elephant goad or Kunta-āyudha, was introduced perhaps because the king's mother was a Gaṅga princess. One of the revolting governors who helped Vikrama and Jayasimha was the Yādava Seunachandra, to whom as a subordinate of Jayasimha Chālukya, No. 2 probably belongs.

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[1]. Ibid p. 454.

PRINCE JAYASIMHA III, GOVERNOR OF TARDAVĀḌI.

Type.—**Lotuses and boar.**

14. ·65 Wt. 54·3 slightly concave.

Seven punch marks.

1-4 Four lotus flowers, one in each quarter.

5 Two *Śrī-s.*

6 Kannaḍa legend *ga ja*

7 Rude boar to left with sun, dagger and moon above.

Prince Jayasimha III had perhaps his grandfather's name Jagadēkamalla, the first two letters of which possibly appear reversed on the legend. The boar was perhaps his special crest while the lotuses were the symbols of his brother and king Sōmēśvara II. Jayasimha was governor or Tardavāḍi or Bijapur in 1064 and later under Vikrama he governed Banavāsi in 1076. The goad is absent perhaps because the prince's mother was different from Somesvara II's.

VIKRAMĀDITYA VI PERMAḌI.

TRIBHUVANAMALLA.

Type A.—**Lions and Kannada legend.**

15. Ai ·65. Wt. 54 to 54·5.

Obverse :—**1-5** Five lions.

6-7 Two *Śrī-s.*

8 One goad or Kunta between Sun and Moon.

9 One Kannaḍa legend :

Bhuja (Bhujabala)

The title 'Bhujabala' is found among numerous dynasties and kings, and it was the common title of all the West Chālukyas and the special name of Bijjaḷa Kalachurya. The presence of the lions instead of the lotuses does not allow these coins to be attributed to Sōmēśvara II and the weight which is 54·5 or less makes them subsequent to 1068. The great number of the coins and the attempted restoration of better art indicates a long and prosperous reign which could be only that of Vikramāditya VI who reigned for 50 years. It is not known whether the title 'Bhujabala' had any special connection with 'Bhujabalasvāmi' or Gōmaṭēśvara of the Jains, whose colossal image is standing at Śravaṇa Beḷagoḷa in the Mysore State.

VIKRAMA VI AND BHŪLŌKAMALLA SŌMĒŚVARA III.

16. Ai ·8. Wt. 53·4

Obverse:—Similar to No. 15, but legend *Bhu ja ba* in Kannaḍa, sometimes reversed.

The reduced weight indicates that towards the latter part of his long reign, Vikrama had financial difficulties perhaps due to his wars with the Chōlas whose capital Kañchi he took [1]. For some years, his brother Jayasiṁha III was crown prince or Yuvarāja and governed Banavāsi. After Jayasiṁha's death, the king's son Sōmēśvara III Bhūlōkamalla was crown prince. No. 16 would appear to belong to the period when this prince was practically regent for his father. The old king appears to have retired in 1126, and perhaps lived on till 1133 when he is mentioned in an epigraph [2]. However, the son kept up his father's era and name and it is difficult to decide by whom the coins weighing 53·4 grains were actually issued.

Type B:— **Lions and Tamil legend.**

17. Ai. 52·4 to 53·5.

Similar to 16, but Tamil legend : *Bhu ja ba* sometimes reversed. The goad is often absent.

One specimen from Kōḍūr has one punch mark like a goad which remains to be explained.

After conquering Kañchi, Vikrama VI stayed for a time in the Tamil country. Number 17 was perhaps issued by him or by his son about this period.

JAGADĒKAMALLA II.

Type A.—**Goad and Tamil legend.**

18. Ai. ·65 Wt. 53·5. From Kōḍūr.

Similar to 17, but lions unrecognizably conventionalised and obliterated. Tamil legend '*Bujaba*'. The goad becomes almost an arrow.

19. Ai. ·55 Wt. 52·8 (Presented to the British Museum by Elliot).

Nos. 18 and 19 are attributed to Sōmēśvara III with hesitation, as he probably, like his father, imitated Vikrama.

The Kōḍūr finds [3] have a number of specimens which appear to be imitations of the issues of the Chālukya Emperors of Kalyāṇi by later dynasties. Some specimens of this kind have been figured on pl. XVIII of the Report of the Archæological Department, Hyderabad, for the year 1925-26.

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1. Fleet: p. 453
2. Fleet: p. 447, *note 1.*
3. See report of the Kōḍūr Finds by Krishna Sastri and the Third Oriental Conference Report, p. 269.

WEST CHĀLUKYA.

Ruler Uncertain.

20. Ai. base. ·9 Wt. 53·5 grs. cup-shaped [1].

Obverse :—9 punch marks.

1-4 Conventionalised *Śrī.*

5-8 Solar mark.

9 In centre Hanumān moving to right with right hand and tail lifted.

Reverse :—Blank.

The specimen is perhaps of some Kadamba feudatory of the West Chālukyas. The weight indicates the time of Vikramāditya VI.

TAILA III.

Type :—**Lions and Goad. No legend.**

21. Ai. ·65. Wt. 52·4. From the Satara District.

Similar to 16, but no lions and no legend. The goad is almost an arrow.

Bijjaḷa Kalachurya rose to power under Perma Jagadēkamalla II and set aside Taila III in 1156. These nameless coins were perhaps issued when he was actually in power and the kings were powerless to proclaim their own names on the coins.

In 1156 Trailōkyamalla Nūrmaḍi Taila III retired to Banavāsi leaving Bijjaḷa in possession of the capital. His son Tribhuvanamalla Vīra Sōmēśvara IV had little real power as the Kalachuryas were the real rulers over the Dakhan.

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[1] Smith I : M. C. Pl. XXX, No. 4.

PART IV—MANUSCRIPTS.

A NOTE ON PADMAPURÂṆADA-ṬÎKU BY CHIKUPÂDHYÂYA.

Description. Padmapurâṇada-ṭîku is a palmleaf manuscript consisting of 212 leaves (length 11 inches, breadth 2″, thickness 3″) written in modern Kannaḍa characters of the 19th century. It was found in the possession of Mr. M. S. Ramaswami Iyengar, a Srîvaishṇava Brahman of the Village Muttagere in Dudda Hobli, Mandya Taluk, Mysore District. The manuscript is incomplete as it stops after the story of Râmâyaṇa in page 213. It has now been acquired by the Mysore Government Oriental Library.

Author. The author of the work is Chikupâdhyâya, a Brahman of the Srîvaishṇava sect, who flourished in the court of the king of Mysore named Chikka Dêva Râja Oḍeyar (1672-1704). He calls himself a *mantri* or minister of that king and refers to him in the beginning of the work.[1]

He has invoked Râmânuja, the founder of the Viśishṭâdvaita school of philosophy, at the beginning of his work and in some other pages (pp. 2,136.) He has also invoked Vêdântaguru who is the same as Venkaṭanâtha, the Srîvaishṇava author of Sarvârthasiddhi and other philosophical works (p. 2). Further two gurus Kaḍâmbi Singḷâchârya and Kaḍâmbi Lakshmaṇa Dêśikâchârya are invoked by him in pp. 136 and 159 respectively. These were two teachers of the Śrîvaishṇava sect. They are invoked by this author in his other works also. Chikupâdhyâya was also the author of several works in Kannaḍa prose and poetry like Amarukaśataka, Kamalâchalamâhâtmya, Vishṇupurâṇa and Sukasaptati.[2] He is believed to be a Srîvaishṇava Brahman of the Hebbâr sect.

Contents. The work purports to be an abridgment in Kannaḍa of the famous Sanskrit Purâṇa named Padmapurâṇa. The author has made only a selection from the work dealing mainly with episodes describing the dharma or duties of the Vaishṇava sect. A great portion of the ms. (pp. 1-77) is taken up with the stories extolling the importance of bathing in the sacred place Prayâga in the month Mâgha (January-February). Another portion of the work (pp. 117-212) deals with the stories of the

1. ಶ್ರೀ ನಾರೀ ಕುಚಕುಂಭ ಕುಂಕುಮ ರಜಃ ಪಂಕಾಂಕಿ ತೋರು ಸ್ಥಳ...ನಂದ ಸಂದಾಯುಕಂ ದೀನಾ ಭೀಷ್ಟ ಫಲ ಪ್ರದಂಕರುಣದಿಂ ಶ್ರೀ ರಂಗಧಾಮೇಶ್ವರಂ ಕಾರುಣ್ಯಂ ದಳೆವುತ್ತೆ ರಕ್ಷಿಸು ಗಜಸ್ರಂ ಚಿಕ್ಕದೇವೇಂದ್ರನಂ॥ ಪದ್ಮಾರಮಣೀ ಸ್ತುತಿ ಹೃತ್ಪದ್ಮಂ ಚಿಕದೇವ ಮಂತ್ರಿ ಚಿಕುಪಾಧ್ಯಾಯಂ ಪದ್ಮ ಪುರಾಣದ ಟೀಕಂ। ಪದ್ಮಾಕ್ಷನ ನುತಿಸಿ ಕನ್ನಡದೆ ವಿರಚಿಸಿದಂ।

2. (See Kavicharite by Rao Bahadur R. Narasimhachar, Part II, p. 467, for the other works of Chikupâdhyâya and his true name Lakshmîpati, his lineage, etc.)

several incarnations of Vishṇu. Interspersed between them are found various topics dealt with which are sacred to the Vaishṇavas such as the importance of Sâlagrâma (p. 23), fasting on Ekâdaśi (p. 23), branding with the marks of discus and conch (p. 88), wearing of ûrdhvapuṇḍra (vertical marks on the forehead) by the Vaishṇavas (pp. 89, 91-3), the importance of the repetition of certain mantras (dvayamantra, ashṭâkshari-mantra) and forbidding of performance of śrâddha on Êkâdaśi days (129-130).

Following the Padmapurâṇa (Anandasrama edition) in Sanskrit, the writer explains the origin of Śaiva works as due to Śiva who created such works to deceive Namuchi and other giants (asuras) who performed tapas and drove away Indra from heaven (pp. 131-2).

At the same time the author is not quite a bigoted Śrîvaishṇava. In page 18, he praises the benefits accruing from the worship of Śiva either in the form of a crystal linga or earthen linga and says that people who repeated the sacred formula of Panchâksharî (Namaś śivâya) will never go to hell but remain in the world of Śiva (18) but no one should hate Vishṇu (p. 19)

The work is incomplete and stops in the middle of the story of Vishṇu's incarnation as Râma (p. 213).

No date is given in the work to show when it was composed. It was probably written somewhere near 1691 when Vishṇupurâṇa was translated (in an abridged form) by the author.[1]

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1. Kavicharite, Part II, p. 468

PART V.—INSCRIPTIONS.

CHITALDRUG DISTRICT.

Davangere Taluk.

1

Kôramanga grant of the 34th year of the reign of the Kadamba King Ravivarma found in the possession of Nâḍiga Basappa, lawyer, in Davangere Town.

3 plates : 7¾″ × 3″.

With a ring and blank seal, Old Kannaḍa characters and Sanskrit language (plate XXII).

ದಾವಣಗೆರೆಯಲ್ಲಿರುವ ವಕೀಲ್ ಮತ್ತು ರೆಪ್ರಸೆಂಟೆಟೀವ್ ಅಸೆಂಬ್ಲಿ ಮೆಂಬರಾದ ಶ್ರೀಯುತ ನಾಡಿಗ ಬಸಪ್ಪನವರು ಹಾಜರ್ಮಾಡಿದ ತಾಮ್ರ ಶಾಸನ.

ಮೂರು ಹಲಗೆಗಳು, ಮುದ್ರೆಯಿಲ್ಲ. ಉಂಗುರವಿದೆ. ಪ್ರಮಾಣ 7¾″ × 3″.

I. (*b*) 1. ಸೂರ್ಯ್ಯಾಂಶುದ್ಯುತಿ ಪರಿಷಿಕ್ತಪಙ್ಕ ಜಾನಾಂ ಶೋಭಾಂ ಯದ್ವಹತಿ ಸದಾಸ್ಯಪಾದಪದ್ಮಮ್

ಸಿದ್ಧಮ್ 2. ದೇವಾನಾಮ್ಮಕುಟ ಮಣಿಪ್ರಭಾಭಿಷಿಕ್ತಂ ಸರ್ವ್ವಜ್ಞಸ್ಸಜಯತಿ ಸರ್ವ್ವಲೋಕನಾಥಃ॥

3. ಕೀರ್ತ್ಯಾ ದಿಗನ್ತರವ್ಯಾಪೀ ರಘುರಾಸೀನ್ನರಾಧಿಪಃ ಕಾಕುಸ್ಥತುಲ್ಯಮ್ಕಾಕುಸ್ಥೋ ಯವೀಯಾಂಸ್ತಸ್ಯ ಭೂಪತಿಃ

4. ತಸ್ಯಾಭೂತ್ತನಯಶ್ಶ್ರೀಮಾಞ್ಶಾನ್ತಿವರ್ಮ್ಮ ಮಹೀಪತಿಃ ಮೃಗೇಶಸ್ತಸ್ಯತನಯೋ ಮೃಗೇಶ್ವರ ಪರಾಕ್ರಮಃ॥

5. ಕದಮ್ಬಾಮಲವಂಶಾದ್ರೇಮ್ಮೌಲಿತಾಮಾಗತೋರವಿಃ ಉದಯಾದ್ರಿಮಕುಟಟೇಪದೀಪ್ರಾಂಶುರಿವಾಂಶುಮಾನ್॥

6. ನೃಪಶ್ಚಲನಕೀವಿಷ್ಣುದ್ದೈರ್ತ್ಯಜಿಷ್ಣುರಯಂಸ್ವಯಮ್ ಹಿರಣ್ಮಯಚಲನ್ಮಾಲಂತ್ಯಕ್ತ್ವಾವ್ಯಚಕ್ರಂ ವಿಭಾವಿತಃ॥

7. ಸಾಮ್ರಾಜ್ಯೇನನ್ದಮಾನೋಪಿನಮಾದ್ಯತಿಪರಂತಪಃ ಶ್ರೀರೇಷಾಮದಯತ್ಯನ್ಯಾನತಿಪೀತೇವ ವಾರುಣೀ॥

II. (*a*) 8. ನರ್ಮ್ಮದಂತಮ್ ಮಹೀ ಪ್ರೀತ್ಯಾ ಯಮಾಶ್ರಿತ್ಯಾಭಿನನ್ದತಿ ಕೌಸ್ತುಭಾಭಾರುಣಚ್ಛಾಯಂ ವಕ್ಷೋ ಲಕ್ಷ್ಮೀರ್ಹರೇರಿವ॥

9. ರವಾವಧಿಜಯನ್ತೀಯಂ ಸುರೇನ್ದ್ರನಗರೀಂ ಶ್ರಿಯಾ ವೈಜಯನ್ತೀಚಲಚ್ಚಿತ್ರವೈಜಯಂತೀವಿರಾಜತೇ॥

10. ರವೇರ್ಭುಜಾಙ್ಗದಾಸೀವ್ವ ಚಂದನಪ್ರೀತಮಾನಸಾ ತಥಾ ಶ್ರೀರ್ನ್ನಭವತ್ಪ್ರೀತಾ ಮುರಾರೇರಪಿವಕ್ಷಸಿ॥

11. ವಿಶ್ವಾವಸುಮತೀನಾಥನ್ನಾಥತೇ ನಯಕೋವಿದಮ್ ದ್ವಾರಿವೇಂದ್ರಂಜ್ವಲದ್ವಜ್ರದೀಪ್ತಿಕೋರಕಿತಾಙ್ಗದಮ್॥

12. ಯಸ್ಯಮೂರ್ಧ್ನಿಸ್ವಯಂಲಕ್ಷ್ಮೀಹೇಮಕುಮ್ಭೋದರಚ್ಯುತೈಃ ರಾಜ್ಯಾಭಿಷೇಕಮಕರೋದಮ್ಭೋಜಶಬಲೈರ್ಜ್ಜಲೈಃ

13. ರಘುಣಾಲಮ್ಬಿತಾಮೀಳೀಕುಣ್ಡೋಗಿರಿರಧಾರಯತ್ ರವೇರಾಜ್ಞಾಂವಹತ್ಯದ್ಯಮಾಲಾಮಿವ ಮಹೀಧರಃ

14. ಧರ್ಮ್ಮಾರ್ತ್ಥಂಹರಿದತ್ತೇನಸೋಯಂವಿಜ್ಞಾಪಿತೋನೃಪಃ ಸ್ಮಿತಜ್ಯೋತ್ಸ್ನಾಭಿಷಿಕ್ತೇನವಚಸಾ ಪ್ರತ್ಯಭಾಷತ॥

II. (*b*) 15. ಚತುಸ್ತ್ರಿಂಶತ್ತಮೆಶ್ರೀಮದ್ರಾಜ್ಯವೃದ್ಧಿಸಮಾನಮಾ ಮಧುಮ್ಮಾರ್ಸಸ್ತ್ತಿಥಿಃ ಪುಣ್ಯಾಶುಕ್ಲ ಪಕ್ಷಶ್ಚ ರೋಹಿಣೀ॥

16. ಯದಾತದಾಮಹಾಬಾಹುರಾಸಂದ್ಯಾಮಪರಾಜಿತಃ ಸಿದ್ಧಾಯತನಪೂಜಾರ್ತ್ಥಂ ಸಂಘಸ್ಯ ಪರಿವೃದ್ಧಯೆ॥

17. ಸೇತೋರುಪಲಕಸ್ಯಾಪಿ ಕೋರಮಂಗಾಶ್ರಿತಾಂಮಹೀಮ್ ಅಧಿಕಾನ್ನಿವರ್ತ್ತನಾನ್ಯೇನ ದತ್ತವಾಂಸ್ವಾಮರಿನ್ದಮಃ॥

18. ಅಸನ್ದೀದಕ್ಷಿಣಸ್ಯಾಥ ಸೇತೋಃ ಕೇದಾರಮಾಶ್ರಿತಮ್ ರಾಜಮಾನೇನಮಾನೇನಕ್ಷೇತ್ರಮೇಕನಿವರ್ತ್ತನಮ್॥

19. ಸಮಣೀಸೇತುಬಂಧಸ್ಯಕ್ಷೇತ್ರಮೇಕನಿವರ್ತ್ತನಮ್ ತಚ್ಚಾಪಿರಾಜಮಾನೇನವೇಟಿಕೌಚೆತ್ರಿ ನಿವರ್ತ್ತನಮ್॥

20. ಉಞ್ಛಾದಿಪರಿಹರ್ತ್ತವ್ಯೈಸರ್ವಾಧಿಸಹಿತಂಹಿತಮ್ ದತ್ತವಾಂಶ್ರೀಮಹಾರಾಜಸ್ಸರ್ವ್ವಸಾಮಂತಸಂನಿಧೌ॥

21. ಜ್ಞಾತ್ವಾಚಪುಣ್ಯಮಭಿಪಾಲಯಿತುರ್ವ್ವಿಶಾಲಂ ತದ್ಭಂಗಕಾರಣಮಿತಸ್ಯಚದೋಷವತ್ತಾಮ್

III. (*a*) 22. . . ವಿ . ಶ್ರಮಸ್ಖಲಿತಸಂಯ್ಯಮನ್ಯೈಕಚಿತ್ತಾಃ ಸಂರಕ್ಷಣೀಸ್ಯಜಗತೀಪತಯಃಪ್ರಮಾಣಮ್

23. ಬಹುಭಿರ್ವ್ವಸುಧಾ ಭುಕ್ತಾ ರಾಜಭಿಸ್ಸಗರಾದಿಭಿಃ ಯಸ್ಯಯಸ್ಯಯದಾಭೂಮಿಸ್ತಸ್ಯತಸ್ಯತದಾಫಲಂ

24. ಅದ್ಭಿರ್ದ್ದತ್ತಂತ್ರಿಭಿರ್ಭುಕ್ತಂಸದ್ಭಿಶ್ಚಪರಿಪಾಲಿತಮ್ ಏತಾನಿನನಿವರ್ತ್ತಂತೆಪೂರ್ವ್ವರಾಜಕೃತಾನಿಚ॥

25. ಸ್ವದತ್ತಾಂಪರದತ್ತಾಂವಾಯೋಹರೇತವಸುಂಧರಾ ಷಷ್ಟಿವರ್ಷಸಹಸ್ರಾಣಿ ನರಕೇಪಚ್ಯತೇತುಸಃ॥

I (*b*) 1 सूर्यांशुद्युति परिषिक्तपङ्कजानां शोभां यद्वहति सदास्य पादपद्मम्।

सिद्धम् 2 देवाना म्मकुटमणिप्रभाभिषिक्तं सर्व्वज्ञस्स जयति सर्व्वलोकनाथः ॥

3 कीर्त्या दिगन्तरव्यापी रघुरासीन्नराधिपः काकुस्थतुल्यम्काकुस्थो[1] यवीयां स्तस्य भूपतिः

4 तस्या भूत्तनयश्श्रीमा ञ्शान्तिवर्म्मा महीपतिः
मृगेशस्तस्य तनयो मृगेश्वरपराक्रमः ॥

5 कदम्बामल वंशाद्रेः मौलिता मागतो रविः
उदयाद्रि मकुटटेप[2] दीप्रांशुरिवांशुमान् ॥

6 नृपश्छलनकी[3] विष्णु र्द्दैत्यजिष्णुरयंस्वयं
हिरण्मयचलन्मालंत्यक्त्वाचक्रंविभावितः ॥

7 साम्राज्ये नन्दमानोपि न माद्यति परंतपः
श्रीरेषा मदयत्यन्यानतिपीतेव वारुणी ॥

II (*a*) 8 नर्म्मदं तम् मही प्रीत्या यमाश्रित्याभिनन्दति
कौस्तुभाभारुणच्छायं वक्षो लक्ष्मीर्हरेरिव ॥

9 रवावधि जयन्तीयं सुरेन्द्रनगरीं श्रिया
वैजयन्ती चलच्चित्र वैजयंती विराजते ॥

10 रवेर्भुजाङ्गदासीवचंदनप्रीतमानसा
तथा श्रीर्न्नाभवत्प्रीता मुरारेरपि वक्षसि ॥

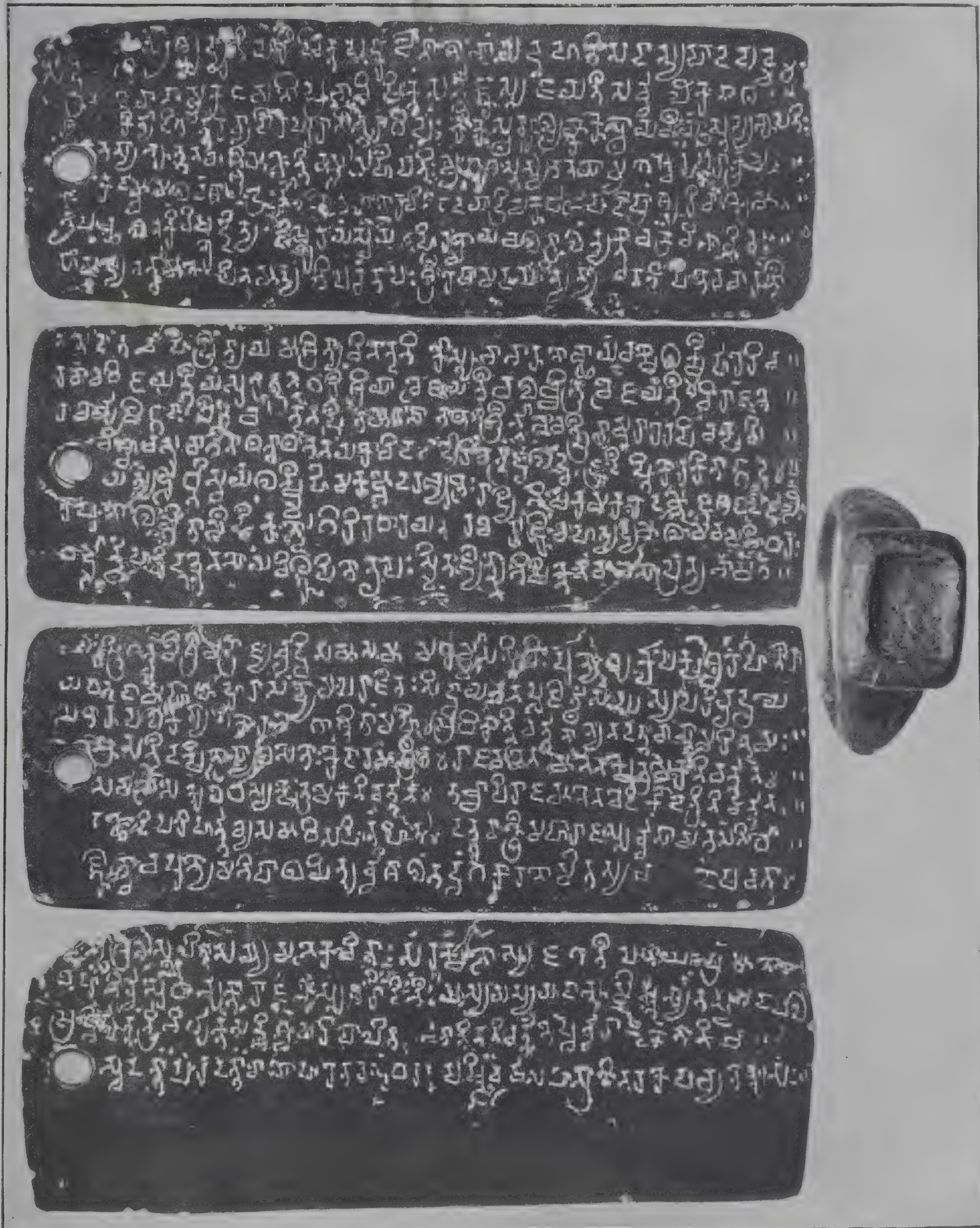
11 विश्वावसुमती नाथन्नाथते नयकोविदम्
द्यौरिवेन्द्रं ज्वलद्वज्रदीप्तिकोरकिताङ्गदम् ॥

12 यस्य मूर्ध्नि स्वयं लक्ष्मीहेमकुम्भोदरच्युतैः

---

[1] Read तुल्यः काकुस्था. [2] Read मकुटाटोप. [3] Read छलनको.

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(No. 1—p. 109.)

राज्याभिषेकमकरो दम्भोजशबलैर्ज्जलैः ॥

13 रघुणालम्बितामीळी[1]कुण्डो गिरिरधारयत्
रवेराशां वहत्यद्य मालामिव महीधरः

14 धर्म्मार्त्थं हरिदत्तेन सोयं विज्ञापितो नृपः
स्मितज्योत्स्नाभिषिक्तेन वचसा प्रत्यभाषत ॥

II (*b*) 15 चतुस्त्रिंशत्तमे श्रीमद्राज्यवृद्धिसमासमा
मधुर्म्मासस्तिथिः पुण्या शुक्लपक्षश्च रोहिणी ॥

16 यदा तदा महाबाहुरासंग्रामपराजितः
सिद्धायतन पूजार्थं संघस्य परिवृद्धये ॥

17 सेतोरुपलकस्यापि कोरमंगाश्रितां महीम्
अधिकान्निवर्त्तनान्येन दत्तवांस्वामारिन्दमः ॥

18 आसन्दी दक्षिणस्याथ सेतोः केदारमाश्रितम्
राजमानेन मानेन क्षेत्रमेक निवर्त्तनम् ॥

19 समणेसेतुबंधस्य क्षेत्रमेक निवर्त्तनम् ।
तच्चापि राजमानेन वेटिकौटे त्रिनिवर्त्तनम् ॥

20 उञ्छादिपरिहर्त्तव्ये समाधिसहितं हितम्
दत्तवां श्श्रीमहाराजस्सर्व्वसामंतसंनिधौ ॥

21 ज्ञात्वा च पुण्यमभिपालयितुर्व्विशालं
तद्भंगकारण मितस्य च दोषवत्ताम्

III (*a*) 22 . . . श्रमस्खलितसंय्यमनैकचित्ताः
संरक्षणेस्यजगतीपतयः प्रमाणम्

23 बहुभिर्व्वसुधाभुक्ताराजभिस्सगरादिभिः
यस्ययस्य यदाभूमि स्तस्यतस्यतदाफलं

24 अद्भिर्द्दत्तंत्रिभि र्भुक्तंसद्भिश्चपरिपालितम्
एतानिननिवर्त्तंतेपूर्व्वराजकृतानिच ॥

25 स्वदत्तां परदत्तां वा योहरेत वसुंधरां
षष्टिवर्षसहस्राणि नरके पच्यतेतुसः ॥

Transliteration.

I B. 1. Sûryâṃśu-dyuti-parishikta-pankajânâṃ śôbhâṃ yad vahati sadâsya pâda-padmaṃ

Siddhaṃ 2. dêvânâṃ makuṭa-maṇi-prabhâ-bhishiktaṃ Sarvvajñas sa jayati sarvva-lôka-nâthaḥ॥

3. kîrtyâ digantara-vyâpî Raghurâsîn narâdhipaḥ Kâkustha-tulyaṃ Kâkusthô yavîyâms tasya bhûpatiḥ

4. tasyâ-bhût tanayaś śrîmân Śântivarmâ mahîpatiḥ Mṛigêśas tasya tanayô mṛigêśvara-parâkramaḥ॥

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[1] The stanza seems to be corrupt here. मीळी may be मौळौ

5. Kadambâ-mala-vaṃśâdrêr mmaulitâm âgatô Raviḥ udayâdri makuṭa-ṭêpa (?) dîprâṃśur ivâṃśumân ॥

6. nripaś chhalanakî Vishṇur ddaitya jishṇurayaṃ svayaṃ hiraṇmaya-chalan-mâlâm tyaktvā chakraṃ vibhâvitaḥ ॥

7. sâmrâjyê nandamânôpi na mâdyati paraṃtapaḥ Śrîrêshâ madayaty anyân atipîtêva vâruṇî ॥

II A. 8. narmmadaṃ taṃ mahî prîtyâ yam âśrityâ' bhinandati Kaustubhâ-bhâruṇa-chchhâyaṃ vakshô Lakshmîr Harêriva ॥

9. Ravâvadhi jayantîyaṃ Surêndranagarîṃ śriyâ Vaijayantî chalachchitra-vaijayantî virâjate ॥

10. Ravêr bhujâṅga-dâsîva chandana-prîta-rmânasâ tathâ Śrîr nâbhavat prîtâ Murârêr api vakshasi ॥

11. viśvâ vasumatî-nâthan nâthatê nayakôvidaṃ Dyaur ivêndraṃ jvalad-vajra-dîpti-kôrakitâṅgadaṃ ॥

12. yasya mûrdhni svayaṃ Lakshmî hêma-kuṃbhôdara-chyutaiḥ râjyâ-bhishêkam akarôd aṃbhôja-śabalair jalaiḥ

13. Raghuṇâ' laṃbitâ Mîḷî¸Kuṇḍô girir adhârayat Ravêr âjñâṃ vahatyadya mâlâm iva mahîdharaḥ

14. dharmmârtthaṃ Hari-dattêna sôyaṃ vijñâpitô nṛipaḥ smita-jyôtsnâ-bhishiktêna vachasâ pratyabhâshata ॥

II B. 15. chatustriṃśat-tamê śrîmad ṛâjyavṛiddhi-samâ samâ Madhur mmâsas tithiḥ puṇyâ Śukla-pakshaś cha Rôhiṇî ॥

16. yadâ tadâ mahâ-bâhur Âsandyâm aparâjitaḥ Siddhâyatana-pûjârthaṃ sanghasya pari-vṛiddhaye ॥

17. sêtôr upalakasyâpi Kôramangâśritâm mahîṃ adhikân nivarttanânyêna dattavâṃ svâm arindamaḥ ॥

18. Âsandî-dakshiṇasyâtha sêtoḥ kêdâram âśritaṃ râjamânêna mânêna kshêtram êka-nivarttanaṃ ॥

19. Samaṇe sêtu-bandhasya kshêtramêka-nivarttanaṃ tachchâpi râjamâ-nêna Vêṭikauṭe tri-nivarttanaṃ॥

20. uñchhâdi pari-harttavye samâdhi-sahitaṃ hitaṃ dattavâṃ śśrî-mahâ-râjas sarvva-sâmanta-saṃnidhau ॥

21. jñâtvâ cha puṇyam abhi-pâlayitur vviśâlaṃ tadbhanga-kâraṇa-mitasya cha dôshavattâṃ

III A. 22. . . . . . śrama-skhalita-saṃyyamanaika- chittâḥ saṃ-rakshaṇe 'sya jagatî-patayaḥ pramâṇaṃ

23. bahubhir vvasudhâ bhuktâ râjabhis Sagarâdibhiḥ yasya yasya yadâ bhûmis tasya tasya tadâ phalaṃ

24. adbhir ddattaṃ tribhir bhuktaṃ sadbhiś cha pari-pâlitaṃ êtâni na nivarttante pûrvva-râja-kṛitâni cha ॥

25. sva-dattâṃ para-dattâṃ vâ yô harêta vasuṃdharâ shashṭi-varsha-sahasrâṇi narake pachyate tu saḥ ‖

Translation.

Siddham.

Victorious is the All-knowing (sarvajña) Lord of all the worlds (sarva-lôka-nâtha) whose lotus-like feet bathed by the rays of the gems in the diadems of the gods appear beautiful like the lotus flowers covered by the rays of the sun.

Raghu was a king whose fame extended to the ends of the quarters. His younger brother was Kâkustha who was an equal of Râma.

His son was the auspicious king Śântivarma. Mṛigêśa was his son with the prowess of a lion.

(King) Ravi occupied the highest peak on the mountain of the spotless Kadamba race like the sun shining on the top of the Udaya Mountain.

The king is himself Vishṇu, in disguise, conqueror of wicked men (daitya), who has appeared giving up his discus with its golden circle of rays.[1]

Although delighting in his kingdom the good king is never swayed by pride. His wealth would fill others with intoxication like wine drunk to excess.

The earth lovingly supporting herself on this clever king is full of joy like Lakshmî abiding in the chest of Vishṇu looking red on account of the rays of the gem Kaustubha.

The City Vaijayantî under the kingRavi with its beautiful garlands ever stirring, surpasses in splendour even the capital of Dêvêndra (Amarâvati).

The Goddess of Wealth dwelling even in the breast of Vishṇu did not feel so pleased as she does while remaining as a slave of the arms of Ravi and enjoying the fragrance of the sandal paste thereon.

The Universe has as her lord this king well-versed in polity like the Svarga having as her master Indra whose armlets are dazzling with light on account of the splendour of the thunderbolt (Vajra). On his head the goddess Lakshmî showered water of variegated hues due to the lotuses (in her hand) from golden pots to confer sovereignty.

The hill Mîḷî Kuṇḍa bore Raghu who stuck to it. Now the same hill (hill) bears the orders of king Ravi like a garland.

This king requested by Haridatta for making a charity replied with words full of the splendour of the moonshine of his smile.

In the 34th year of his prosperous reign, in the month Madhu (Chaitra) on a holy tithi in the bright fortnight and the constellation Rôhiṇî, this big-armed invincible king gave in Âsandi for worship being conducted in the temple of the

[1] It is also possible that mâlam is a mistake for mâlî and the phrase means possessing a golden necklace ever stirring.

Siddhas (*siddhâyatana-pūjârtham*) and for the prosperity of the Sangha, additional *nivartanas* of land of his own belonging to the Rock of Sêtu (embankment) in the land of Kôramanga—one *nivartana* of land according to the royal measure (*râjamâna*), belonging to the wet fields (kêdâra) of sêtu to the south of Âsandi: one nivartana of land in the embankment of Samaṇa, altogether three nivartanas of vêṭikauṭe according to the royal measure.[1]

The king granted (the above) in the presence of all his vassals (*sámantas*) that it may be enjoyed with the right of *samâdhi* and free from *uñchha* (gleaning-tax), etc.

The rulers of earth whose mind is devoted to control of passions will be responsible for protecting this knowing the great merit that would accrue by maintaining the charity and the sinfulness of violating it.

The earth has been enjoyed by several kings like Sagara. To whomsoever the land belongs at any time comes the fruit thereof (*viz.*, the merit of the gift of land).

That which has been given away with the pouring of water or has been enjoyed by three generations in succession or protected by righteous men or granted by previous kings will never be violated.

He who confiscates land given by himself or by others will be boiled in hell for sixty thousand years.

Note.

Description of the Grant.

The grant consists of three plates connected by a ring and seal but this seal is blank and bears no device. The ring was not cut at the time the plates were received. They were brought to the Archæological Office by Mr. Nadiga Basappa, a lawyer at Dâvaṇagere in the Chitaldrug District. It is said that they were discovered buried in earth while ploughing his lands. The plates are rather thin and measure 7¾″×3″. The edges are not neatly filed and are rough and uneven in some parts. The front side of the first plate is blank and so also the back side of the last plate. The front side of the last plate (III plate) is not fully inscribed, the record ending above the middle of the page. Each page has seven lines of writing and each line has nearly 30 letters in it. There are many spots on the surface probably due to the plates having been buried in the earth for a long period.

Paleography.

The letters are of the old Kannaḍa type belonging to the end of the 5th century or beginning of 6th century. The letters are small and are generally well-formed. The test letters kha, ja, ba, bha, ya, etc., all seem to belong to the early

[1] Nivartana, a measure of land is also met with in the Halasi Plates. The meaning of *vêṭikauṭe* is not clear.

times to which they are assigned. The word siddham is written to the left of line 2. Here and there the letters are not well carved and cannot be clearly made out. See the letters at the beginning of line 15. The letter u in line 20 is not clear. The upper edge of the third plate is so much broken at the left top corner that two letters at the beginning of the first line are lost. The paleography generally resembles that of the Halsi plates[1].

Owing partly to paleography and partly to the obscurity of the language, some words in the text are not fully intelligible. They will be pointed out under translation.

Language.

The language of the grant is Sanskrit throughout and consists mostly of Anushṭup verses except the first stanza (in lines 1 and 2) and the imprecatory stanza in lines 21 and 22 which are in Praharshiṇî and Vasantatilakâ metres.

The words are generally well-chosen and full of metaphor, but here and there the meaning is far from clear.

Contents.

The inscription records a grant of land made by the Kadamba King Ravivarma, son of Mṛigêśa, who was the son Śântivarma, son of Kâkustha younger brother of Raghu. The king is said to have made this gift at the instance of one Haridatta. Nothing more is said about this Haridatta. He corresponds to Kumâradatta of the Halsi plates. This grant is said to have been made in the 34th regnal year of the king. Neither the cyclic year is named nor is it computed in the sàka era. The name of the month, Chaitra and the constellation current on the tithi and the fortnight are given. Even the tithi is not named. It is merely called holy (*puṇya*) and probably indicates the full-moon day which is a *parvadina* in the bright half of a lunar month. The lands granted are said to be situated near Koramanga, Samaṇa and Âsandi. Koramanga is probably the same as Kôramangala, a village situated about eight miles from Hassan and about 40 miles from Âsandi. Âsandi is a village in the Kadur Taluk of Kadur District near Ajjampur, and Âsandi or Âsandi-nâḍu or the province of Âsandi is often referred to in inscriptions [2]. The extent of the lands granted seems to be three nivartanas, though here again the half-verse in line 19 describing the grant of land is very corrupt and the meaning is not clear. The exact position of Samaṇa is not known.

The object of the grant is said to be offering service in "Siddhâyatana" and the prosperity of "*Samgha.*" The *Samgha* here probably denotes a Jaina assembly and *siddhâyatana* might mean a house for the siddhas, *viz.*, a place for habitation for a certain order of Jaina teachers, the holy men among them being arranged among the categories of Arhats, Siddhas, Upâdhyâyas and Sâdhus. The invocatory

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[1] Ind. Ant. Vol. VI, pp. 22-32.

[2] See E. C. VI, Kadur 145.

stanza, it may be noticed, is addressed to Sarvajña, the lord of the three Worlds. Both Buddha and Jina are known as sarvajñas. But from the other references in the grant, *i.e.*, Siddhâyatana, and the occurrence of the word *siddham* at the beginning of the grant and the analogy of the Halsi grants issued by the same king the present grant seems to have been made for the benefit of the Jaina community.

The genealogy of the Kadamba King Ravivarma given here resembles that of the Halsi plates of Bhânuvarma[1]. There is nothing new in the present plates about his genealogy. Kâkusthavarma is here called the younger brother of Raghu as in the Tâlgunda Pillar Inscription[2]. He is called Yuvarâja in the Halsi plate I [3]. The present grant shows that the dominions of the Kadamba kings extended to Âsandi in Kadur District and probably included Kôravangala in the Hassan District in the reign of Ravivarma and that Jainism was prevalent in these regions.

The grant belongs to the 34th year of the reign of Ravivarma while the Sirsi plates[4] belong to the 35th year of his reign. Ravivarma has been assigned the date 500-537 A. D. by Jouveau Dubreuil[5] and 497-537 by Moraes[6]. The present plates may therefore belong to about 530-3 A. D.

It is difficult to ascertain whether Kuṇḍagiri or Mîḷîguṇḍagiri was the former capital of Raghu as later Vaijayantî or Banavasi was the capital of Kâkustha. But we cannot be certain about the letters *mîḷî* before *Kuṇḍo* in line 13.

The present grant unlike the Halsi grants is in verse. There are three imprecatory verses at the end, the last two of which are common to many grants but the first is new.

Two unfamiliar terms *uñchha* and *samâdhi* are referred to in the grant; *uñchha* or gleaning-tax is a tax on the persons who pick up grain left in threshing floors. The meaning of *samâdhi* is not clear. Perhaps it may mean storing up of grain or it might be interpreted as the right of mortgage.

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1 Ind. And, Vol. VI, p. 28.
2 Ep Car. VII, Shikarpur 176.
3 Int. Ant. Vol. VI, p. 23.
4 Ep. Ind. XVI, p. 268.
5 Jouveau Dubreuil's Ancient History of the Deccan, p. 95.
6 Moræs' Kadamba-kula, p. 15.

KADUR DISTRICT.

Sringeri Jaghir.

2

At the village Śringêri, on a slab set up to the north of the Gaṇapati Vâgîśvari temple.

Size $5\frac{1}{2}' \times 2\frac{3}{4}'$ Kannaḍa language and characters.

ಶೃಂಗೇರಿಯಲ್ಲಿ ಗಣಪತಿ ವಾಗೀಶ್ವರಿ ದೇವಸ್ಥಾನದ ಉತ್ತರ ಗೋಡೆಗೆ ಒರಗಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5′ 6″×2′—9″

1. ವಿದ್ಯಾತೀರ್ಥ್ಥ ಯತೀಂದ್ರೋಯಮತಿಶೇತೆ ದಿವಾಕರಂ ತವೋಹರ
2. ತಿ ಯತ್ಪುಂಸಾಮಂತಬ್ರ್ಬಹಿರಹನ್ನಿರ್ಶಂ ॥ ಸ್ವಸ್ತಿ ಶ್ರೀಮತುಜಯಾಭ್ಯು
3. ದಯ ಶಕವರುಷ ೧೨೭೭ ಮಂನ್ಮಥ ಸಂವತ್ಸರದ ಫಾಲ್ಗುಣ ಶು ೧ ಮಂಗಳವಾರ
4. ದಲು ಶ್ರೀಮಂನ್ಮಹಾಮಂಡಳೇಶ್ವರಂ ಅರಿರಾಯವಿಭಾಡ ಭಾಷೆಗೆ ತಪ್ಪುವ
5. ರಾಯರಗಂಡ ಉಭಯ ಸಮುದ್ರಾಧಿಪತಿ ಶ್ರೀ ವೀರಬುಕಂಣೊಡೆಯರು
6. ಸಿಂಗೇರಿಗೆ ಬಂದು ಶ್ರೀ ವಿದ್ಯಾತೀರ್ಥ್ಥ ಶ್ರೀಪದಂಗಳ ದರುಶನವ ಮಾಡಿದಲ್ಲಿ ಆ ಮಠದ ಪ
7. ರಿಚರಿಯಕ್ಕೆ ಊ ಯತಿಗಳ ಭಿಕ್ಷೆಗೆಊ ಎಂದೆಂದೂ ನಡವಹಾಂಗೆ ಧಾರಾಪೂರ್ವ್ವಕ
8. ವಾಗಿಕೊಟ್ಟ ಗ ೩೦೦ ಬ ಸ್ಥಳಕ್ಕೆ ಶಲವಾಗಿ ಸಾತಳಿಗೆನಾಡೊಳಗಣ ಕೆಲುವಳ್ಳಿಗ್ರಾಮಂ
9. ಗಳಲಿ ಪೂರ್ವ್ವದತ್ತಿಯಾಗಿಯಿದ್ದ ದೇವಸ್ವುಬ್ರಹ್ಮಸ್ವ ಕಳೆದು ತೆಂಗನತೆಬುಗೂ
10. ಡಿ ಮಠಕ್ಕೆ ತೆಬುವ ಗ ೨೪೦ ಅಕ್ಷಾರದಲಿ ಯಿಂನ್ನೂಬ ನಾಲ್ವತ್ತು ಯಿಂನ್ನು ಉಳಿದ ಗ
11. ಗ ೬೦ಕ್ಕೆ ಕೊಟ್ಟ ಸ್ಥಳ ಕಿಂಕುಂದ ನಾಡೊಳಗಣ ಹರವರಿಗೆಳೆರಡು ಅದ .
12. ಗಿಳಿಕಲ್ಲು ಇಕ್ಕುವ ಭತ್ತಸ ೪೪೦ ಮೇಲು ವೊಂನ್ನುಗ ೪ ಬೋಳೂರು ಇಕ್ಕುವ ಭ . .
13. ಡಿಸ ೧೧೦ ಮೇಲು ವೊಂನ್ನುಗ ೨ ಪ ೬ ಅಂನ್ತು ಗ ೩೦ಕ್ಕೆ ಉಳ್ಳ ಸ್ಥಳಂಗಳಿ . .
14. ಹಿಂಗಿಸಿ ಧಂಮ್ಮ್ರ ಆ ಚಂದ್ರಾರ್ಕ್ಕ ಸ್ಥಾಯ್ಯಾಗಿ ನಡವಂತಾಗಿ ಕುಳವಕಡಿದು ಕೊಟ್ಟರು
15. ಕೆಲುವಳ್ಳಿಯ ಗ್ರಾಮಂಗಳಲಿ ಪೂರ್ವ್ವದತ್ತಿಯ ಕಳದು ಆ ನಾಡವರು ಬರಸಿದ ಮೊ
16. ದಲಕುಳಗೆ ೬೮ ಪ ೨ಗೆ ವಿವರ ಮಡ ಉ ಗ ೧೩ ಹೆಬಸೆ ಗ ೩ ಕಂಮಬವಳ್ಳಿಗೆ.
17. ಗೊಳಿಗೋಡು ಗ ೧೬ ಪ ೩ ಕೆಲುವಳ್ಳಿಗೆ ೩ ಪ ೩ ಉಳವೆಗ ೪ ಹೊಸಕೊಪ ಗೆ ೪ ಹಳುಗಲು
18. ಗ ೩ ಪ ೩ ಸಿಂದವಳಿ ಗ ೧೦ ಪ ೨ ಚಿದ್ರುವಳ್ಳಿ ಗ ೧೨ ತೆಂಗನತೆಬು ಗ ೩ . ರಂನ ಹೊಂನಾಬು
19. ಹವಿನವೋಡಿ ॥ ತೆಂಗನ ತೆಬುಗ ೩ ಕಂವರಾಹ ಗ ೧೨ ಉಳಿದ ಗ ೬೫ ಪ ೨ ಕಂ ಗ ೧ಕ್ಕೆ ಮೂ
20. ಬುವರೆಯೂ ಬೇಳೆಯ ಹದಿಕೆಯಲೆಕ್ಕದಿ ಗ ೬೫ ಪ ೨ ಕಂವರಾಹ ಗ ೨೨೮ ಪ ೨ ಅಂನ್ತು
21. ತಂನ ಪೊದಲಕುಳ ಗ ೬೮ ಪ ೨ ಕಂ ತೆಂಗನ ತೆಬಗೊಡಿ ವರಾಹೆ ಗ ೨೪೦ ಪ ೨ ಸರಿ ಮಂಗಳ ಶ್ರೀ
22. ಕೆಲ್ಲನಾಡಲ್ಲಿ ಪೂರ್ವದತ್ತಿಯ ಕಳದು ಆ ನಾಡವರು ಬರಸಿದ ವೊದಲಕುಳಕ್ಕೆ ವಿವರ ಹೊಂ
23. ನ್ನ ಹೊಳೆ ಗ ೧೧ ಅಂಬಲೂರುಗ ೪ ಪ ೨ ಹೆಂಮಾನಿ ಮೇಲು ಬೆಳಂದೂರು ಗ ೬ ಪ ೨ ಕೆಳಬೆಳಂ
24. ದೂರು ಗ ೨ ಪ ೩ ಕಾನಗೋಡು ಸುಳ್ಳಿಗೋಡು ಪ ೨ ಬೊಬ್ಬೆ ಗ ೭ ಹಳಕ ಗೆ ೨ ಪ ೩ ಅಂನ್ತು ಹೆಂಮಾನಿಯ
25. ಭಾಗಿ ಗ ೩೪ ಕಂಮಾನ್ಯ. ಪ ೮ ನುಳಿವಿಗೆ ೩೩ ಪ ೨ ಹೆಬಸೆ ಗರ್ಗ ಬೊಳಗುಡೆ ತೊಬವಳ್ಳಿ ಗ ೩ ಹರವರಿ
26. ಗ ೮ ಬೆಳ್ಳೂರು ಗ ೧೩ ಪ ೮ ಅಂನ್ತು ಹೆಬಸೆಯ ಭಾಗಿ ಗ ೩೩ ಪ ೨ ಉಭಯ ಊಗ ೬೬ ಪ ೪
27. ಕಂ ಗ ೧ಕ್ಕೆ ಗ ೫ ಪ ೪ ಹದಿಕೆಯಲೆಕ್ಕದೆ ವರಾಹ ಗ ೩೬೦ ಸಹಿ ಮಂಗಳಮಹಾ ಶ್ರೀ.

Transliteration.

1. Vidyâtîrtha-yatîndrôyam atiśêtê Divâkaraṃ tamô hara-
2. ti yat puṃsâṃ antar bbahir aharn niśaṃ ‖ svasti śrîmatu jayâbhyu-
3. daya śaka varusha 1277 Manmatha-saṃvatsarada Phâlguṇa śu 1 Maṃgaḷavâra-
4. dalu śrîman mahâmaṃḍaḷêśvaraṃ ari-râya-vibhâḍa bhâshege-tappuva-
5. râyara-gaṇḍa ubhaya-samudrâdhipati śrî Vîra Bukaṇṇoḍeyaru
6. Singèrige bandu śrî Vidyâtîrtha-śrî-pâdangaḷa daruśanava mâḍidalli â maṭhada pa-
7. richariyakkeû yatigaḷa bhikshegeû endendû naḍava hânge dhârâ-pûrvvaka-
8. vâgi koṭṭa ga 300 ṟa sthaḷakke śalavâgi Sâtaḷige-nâḍoḷagaṇa Keluvaḷḷi-grâmaṃ-
9. gaḷali pûrvva-dattiyâgi yidda dêvassu brahmassa kaḷedu tengana-teṟu-gû-
10. ḍi maṭhakke teṟuva ga 240 akshâradali yiṃnnûṟa nâlvattu yinnu uḷida ga
11. ga 60 kke koṭṭa sthaḷa Kiṃkunda-nâḍoḷagaṇa haravarigaḷ eraḍu ada.
12. Giḷikallu ikkuva bhatta sa 440 mêlu-voṃnnu ga 4 Bôḷûru ikkuva bha . .
13. ḍi sa 110 mêlu-vonnu ga 2 pa 6 aṃntu ga 300 kke uḷḷa sthaḷaṃgaḷi. . . .
14. hingisi dhaṃrmma âchandrârkka-sthâ-yyâgi naḍavantâgi kuḷava kaḍidu koṭṭaru
15. Keluvaḷḷiya grâmaṃgaḷali pûrvva-dattiya kaḷadu â nâḍavaru barasida mo-
16. dala kuḷa ga 68 pa 2 ge vivara Maḍavu ga 13 Hebase ga 3 Kaṃmaṟavaḷḷi ga.
17. Goḷigôḍu ga 10 pa 3 Keluvaḷḷi ga 3 pa 3 Uḷave ga 4 Hosakopa ga 4 Haḷugalu
18. ga 3 pa 3 Sindavaḷi ga 10 pa 2 Chidruvaḷḷi ga 12 Tengana-teṟu ga 3 ranna hoṃnâṟu
19. Havinamôḍi ? ‖ Tengina-teṟu ga 3 kaṃ varâha ga 12 uḷida ga 65 pa 2 kaṃ ga 1 kke mû-
20. ṟu vareyû bêḷeya hadikeya lekkadi ga 65 pa 2 kaṃ varâha ga 228 pa 2 aṃntu
21. taṃna modala kuḷa ga 68 pa 2 kaṃ Tengana-teṟa gûḍi varâha ga 240 pa 2 sari mangaḷa śrî
22. Kellanâḍalli pûrva-dattiya kaḷadu â nâḍavaru barasida modala kuḷakke vivara Hoṃ-
23. nnahoḷe ga 11 Aṃbalûru ga 4 pa 2 Hemmâni Mêlu Beḷandûru ga 6 pa 2 Keḷa Beḷan-
24. dûru ga 2 pa 3 Kânagôḍu Suḷḷigôḍu pa 2 Bobbe ga 7 Haḷaka ga 2 pa 3 aṃntu Heṃmâniya

25. bhâgi ga 34 kaṃ mânya pa 8 nuḷiye ga 33 pa 2 Hebase ga 9 Boḷaguḍe Toṟavaḷḷi ga 3 Haravari

26. ga 8 Beḷḷûru ga 13 pa 2 aṃntu Hebaseya bhâgi ga 33 pa 2 ubhaya û ga 66 pa 4

27. kaṃ ga 1 kke ga 5 pa 4 hadikeya lekkade varâha ga 360 sahi mangaḷa mahâ śrî

Translation.

Ll. 1-2.

Vidyâtîrtha, the lord of ascetics surpasses the sun as he removes both the internal and external darkness of men both day and night.

Ll. 3-14.

Be it well. During the auspicious and prosperous Śaka year 1277 being the year Manmatha, in the month of Phâlguṇa, on the 1st lunar day of the bright half corresponding to Tuesday :—

The illustrious mahâmaṇḍalêśvara, champion over hostile kings, vanquisher of kings who break their word, lord of both the oceans (eastern and western), Vîra Bukaṇṇoḍeyar, on the occasion of a visit to Vidyâtîrtha-śrîpâda at Śringêri made a grant with pouring of water of lands of the revenue value of 300 gadyâṇas in order to provide for ever for the livelihood of the servants of the maṭha and for the *bhikshe* (food) of the ascetics.

Of these, the village Keluvaḷḷi (and its hamlets ?) in Sâtaḷigenâḍu would bring to the matt annual revenue of 240 gadyâṇas excluding grants previously made to Brahmans and gods but including a duty on cocoanuts (*tengina-teṟu*). For the remaining 60 gadyâṇas, were given the two villages Haravari and Giḷikallu in Kinkundanâḍu yielding annually 440 salages of paddy and 4 gadyâṇas in cash (*mêlu-honnu*) and the village Bôḷûru (in the same Kinkundnâḍ) yielding 110 salages of paddy and 2 gadyâṇas and 6 paṇas in cash. Thus the lands bringing a total revenue of 300 gadyâṇas have been separated ? (*kuḷava kaḍidu*) and given away as charity to last as long as the moon and sun endure............

In the villages of Keluvaḷḷi, the following are the details for 68 gadyâṇas and 2 paṇas being the original tax or dues (modala kuḷa) as entered into accounts by the people of the nâḍ after deducting grants formerly made. Maḍavu (village : orginal tax) 13 gadyâṇas ; Hebase, 3 gadyâṇas ; Kammaravaḷḷi . . . . . Goḷigôḍu, 10 gadyâṇas and 3 paṇas ; Keluvaḷḷi, 3 gadyâṇas and 3 paṇas ; Uḷave and Hosakoppa 4 gadyâṇas each ; Haḷugalu, 3 gadyâṇas and 3 paṇas ; Sindavaḷi 10 gadyâṇas and 2 paṇas ; Chidruvaḷḷi, 12 gadyâṇas ; and cocoanut tax (*tengina-teru*) 3 gadyâṇas ; This cocoanut tax originally amounted to 3 varahas tax (modala-kuḷa) . . . . . . and has now becaine equivalent to (risen to) 12 varahas: balance of the former tax 65 varahas and 2 paṇas multiplied by 3½ varahas and 1 bêḷe becomes equivalent to 228 varahas and 2 paṇas: Thus, the original tax of 68

gadyâṇas and 2 paṇas with cocoanut tax now amounts to 240 gadyâṇas and 2 paṇas. Good fortune.

LL. 22-27.

Details of the former dues (modala-kuḷa) in Kellanâḍu after deducting previous grants as entered into accounts by the people of the nâḍ: Honnahoḷe (should pay) 11 gadyâṇas: Ambalûru 4 gadyâṇas and 2 paṇas; Hemmânî Mêlu Beḷandûru 6 gadyâṇas and 2 paṇas; Keḷa Beḷandûru, 2 gadyâṇas and 3 paṇas; Kânagôḍu Suḷḷigodu, 2 paṇas; Bobbe, 7 gadyâṇas; Haḷaka; gadyâṇas 2, paṇas 3; All together out of 34 gadyâṇas of Hemmâni division, deducting 8 paṇas there remains the balance of 33 gadyânas and 2 paṇas. Hebase, gadyâṇas 9, Haravari 8, gadyâṇas; Boḷaguḍe Toravaḷḷi, gadyânas 3, Beḷḷûru, 13 gadyâṇas, 2 paṇas: Altogether for Hebase division (original tax amounted to) 33 gadyâṇas and 2 paṇas: Total for both divisions (original tax) 66 gadyâṇas and 4 paṇas: multiplying this at the rate of 5 gadyâṇas and 4 paṇas per each gadyâṇa (hadike), the sum (present tax) amounts to 360 gadyâṇas: Good Fortune.

Note.

This and the succeeding records have been noticed by Rao Bahadur R. Narasimachar in the Mysore Archæological Report for 1916. The full texts of the inscriptions were not available to scholars either in Kannaḍa characters or in Roman script or a full translation. These wants have now been supplied wherever necessary. Also full notes based on up-to-date information available regarding the early Vijayanagar Kings and the Sringeri Matt gurus so far as relates to these records are also given in the present Report. The dates of the inscriptions are verified with reference to Svami Kannu Pillay's Ephemeris and their English equivalents given and irregularities if any discussed fully.

The present record is of importance as it refers to a visit paid by the Vijayanagar King Vîra Bukkaṇṇoḍeyar (Bukka I) to the ascetic Vidyâtîrtha at Śringêri in 1356. The date is equivalent to Tuesday 2nd February A. D. 1356 and is perfectly regular. There is only one inscription previous to this referring to Vidyâtîrtha, *viz*: E. C. VI, Śringêri 1, another stone inscription at Śringêri dated S′ 1268 Pârthiva Phâl. ba. 1 Gu (Thursday 9th March 1346 A. D. taking S′ 1267 Pârthiva). In that record we learn that Harihara I with his brothers and Aḷiya Ballappa Daṇṇâyaka and Kumâra Sôvaṇṇa Voḍeya granted certain villages of Kelanâḍu in Sântaḷige-nâḍu to Bhâratî-tîrtha-śrîpâda, his disciples and attendants for their maintenance at the holy place Śringêri (Śîngêriya-tîrtha-vâsadalu anushṭâna-mâḍikoṇḍahadakke). No mention is made of Vidyâtîrtha in this connection. There is a stanza at the beginning of the inscription in praise of Vidyâtîrtha: (Vidyâtirthâya guravê parasmai têjase namaḥ yasya nâmgîkṛita-

snêha-daśâ-hânih kadâcha na) which has been translated as "Obeisance to Vidyâtîrthaguru, with his form of celestial glory; whose friendship gained is never lost." (P. 92 of translations Vol. VI, E. C.).

The present record which is also a lithic epigraph contains a stanza in praise of Vidyâtîrtha and further registers the gift of certain villages of the rental value of 300 varahas by the king for the attendants of the matt and the maintenance of ascetics at the Śringêri Mutt on the occasion of the visit of the King Bukka I to Vidyâtîrtha-śrî-pâda at Śṛingêri. It is therefore certain that Vidyâtîrtha was alive in 1356 and that he was the head of the Śringêri Matt at the time. Why was the grant made for the Śringêri Matt in 1346 not made in the name of Vidyâtîrtha? Why was it made for the maintenance of Bhâratîtîrthâ and his attendants etc., at Śringêri Matt? Lastly why was Bhâratîtîrtha not referred to in the present grant of 1356 when we know (see No. 33 of the present Report) that he was alive at that date and was connected with Śringêri Matt? We can only surmise that Vidyâtîrtha and Bhâratîtîrtha were both alive in the reign of Harihara I and Bukka I and that they were both respected by the above kings and that they jointly managed the Matt at Śringêri each acting during the absence of the other, the younger *viz*: Bhâratîtîrtha being subordinate to the elder *viz*: Vidyatîrtha. Vidyatîrtha must have been absent elsewhere in 1346 as Harihara I made a gift of lands to Bhâratîtîrtha and his disciples at Śringêri. At the same time that Vidyâtîrtha was the senior guru at Śringêri and was held in high reverence by the king Harihara I and his brothers is shown by the invocatory stanza at the beginning of the record. The present inscription of 1356 shows that Bukka I also had a high regard for Vidyâtîrtha as he came all the way to Śringêri to visit the guru. Bhâratîtîrtha was either absent from Sringêri on this date or more probably he is not referred to in the record as the senior guru Vidyâtîrtha himself was present in Śringêri. That Vidyâtîrtha was highly revered by king Bukka I is also found in the Hebbasûr copper plate (kshôṇim sâgara-mêkhalâm sa kalayan bhrûbhanga-mâtrê sthithâm Vidyâtîrtha-munêh kṛipâmbudhi-śaśî bhôgâvatârô bhavat) (E. C. IV Yedatore 46 of 1377) and in Agrahâra Bâchahaḷḷi plates of the same date noticed in M. A. R. 1915, p. 57.

We also find this corroborated in the introductory stanzas of the work Jaiminîya-nyâya-mâla-vistara by Mâdhavâchârya "............Śrî Bukkaṇa-kshmâ-patih: Vidyâtîrtha-munis tad-âtmani lasan-mûrtis tvanugrâhikâ tênâsya svaguṇair akhaṇḍita-padam sârvajñyam udyôtati".

Regarding the villages, etc., granted by king Bukka for the Śringêri Matt in 1356, we find further references to this in the Śringeri Kaḍita (No. 33).

The details given for the lands and theirs income cannot be made out fully.

3

At Śringêri, on a stone slab in the navaranga of the Pârśvanâtha Basti

ಶೃಂಗೇರಿಯಲ್ಲಿ ಪಾರ್ಶ್ವನಾಥ ಬಸ್ತಿಯ ನವರಂಗದಲ್ಲಿಟ್ಟಿರುವ ಕಲ್ಲು.

1. ಶ್ರೀಮತ್ಪರಮ ಗಂಭೀರ ಸ್ಯಾದ್ವಾದಾ ಮೋಘಲಾಂ
2. ಛನಂ ಜೀಯಾತ್ತ್ರೈಳೋಕ್ಯನಾಥಸ್ಯಶಾಸನಂ ಜಿನಶಾಸನಂ ।
3. ಸ್ವಸ್ತಿ ಶ್ರೀಮತ್ ಸಕವರ್ಷಂ ದ ೧೦೮೨
4. ವಿಕ್ರಮ ಸಂವತ್ಸರದ ಕುಂಭಶು
5. ದ್ಧ ದಶಮಿ ಬ್ರಿಹವಾರದಂದು ಶ್ರೀಮನ್ನಿಡುಗೋಡ
6. ವಿಜಯನಾರಾಯಣ ಶಾನ್ತಿಸೆಟ್ಟಿಯ ಪುತ್ರ ಬಾ
7. ಸಿಸೆಟ್ಟಿಯರ ಅಕ್ಕ ಸಿರಿಯಬೆಸೆಟ್ಟಿತಿಯರಮ
8. ಗಳು ನಾಗವೆಶೆಟ್ಟಿತಿಯರಮಗಳು ಸಿರಿಯ
9. ಲೆಸೆಟ್ಟಿತಿಗಂ ಹೆಮ್ಮಾಡಿಸೆಟ್ಟಿಗಂಸುಪುತ್ರನ
10. ಪ್ಪ ಮಾರಿಸೆಟ್ಟಿಗೆ ಪರಾಕ್ಷವಿನಯಕ್ಕೆ ಮಾ
11. ಡಿಸಿದ ಬಸದಿಗೆ ಬಿಟ್ಟದತ್ತಿ ಕೆಱೆಯಕೆಳಗ
12. ಣ ಹಿರಿಯಗದೆಯ ಬಸದಿಯ ಬಡಗಣ ಹೊಸ . .
13. ಯುಂಭಂಡಿಯುಂ ಹೊಳೆಯುಂ ನಡುವಣ ಹುದುವಿನ ಹೊರದ
14. ಮಣ್ಣು ಕಂಡುಗ ಸುಳ್ಳಿಗೋಡ ಅಱುಗಂಡುಗ ಮಣ್ಣು
15. . . . ಬಣಜಮುಂ ನಾನಾದೇಸಿಯುಂ ಬಿಟ್ಟಯ
16. . . . . ಮಳವೆಗೆ ಹಾಗ ಹಂಜ ಹಾತ್ತಿಯ ಮಳ
17. . . . . ಳೆ ಮೆಳಸಿನಭಾರಕ್ಕೆ ಹಾಗಮುಂ
18. * ಮತ್ತಂ ಪೊತ್ತೊಬ್ಬಳುಪ್ಪು ಹೇಱುಗಯ್ವತ್ತೆಲೆ ಅರಿಸಿನದ ಮಳವೆಗೆ ವೀಸಕ್ಕೆ ಬಿಟ್ಟಂ ತಪಿದಡೆ ತಪ್ಪಿದವನು ಗಂಗೆಯ
19. ಲು ಸಾಇರ ಕವಿಲೆಯ ಕೊಂದಪಾತಕ.

Transliteration.

1. śrîmat-parama-gaṃbhîra-syâdvâdâmôgha-lâṃ-
2. chhanaṃ jîyât trailôkya-nâthasya śâsanaṃ Jinaśâsanaṃ ।
3. svasti śrîmat sakavarshaṃ da 1082
4. Vikrama-saṃvatsarada Kumbha śu-
5. ddha daśami Brihavâradandu śrîman-Niḍugôḍa
6. Vijayanârâyaṇa Śântiseṭṭiya putra Bâ-
7. si-seṭṭiyara akka Siriyabe-seṭṭitiyara ma-
8. gaḷu Nâgave-seṭṭitiyara magaḷu Siriya-
9. le-seṭṭitigaṃ Hemmâḍi-seṭṭigaṃ suputrana-
10. ppa Mâriseṭṭige parâkshavinayakke mâ-
11. ḍisida basadige biṭṭa datti keṟeya keḷaga-
12. ṇa hiriya gadeya basadiya baḍagaṇa hosa . .
13. yuṃ bhaṃḍiyuṃ hoḷeyuṃ naḍuvaṇa huduvina horada
14. maṇṇu kaṇḍuga Suḷḷigôḍa aṟugaṇḍuga maṇṇu

* 18ನೆಯ ಪಙ್ಕ್ತಿ ಮೇಲುಗಡೆ ಕಮಾನಾಗಿ ಬರೆದಿದೆ.

15. . . . baṇajamuṃ nânadêsiyuṃ biṭṭaya
16. . . . maḷavege hâga hanja hâttiya maḷa
17. . . . ḷe meḷasina bhârakke hâgamuṃ
18. mattaṃ pottobbaḷuppu hêṛig ayvattele arisinada maḷavege vîsakke biṭṭaṃ tapidaḍe tappidavanu Gangeya-
19. lu sâira kavileya konda pâtaka

Translation.

Victory to Jina-śâsana, the commandment of the Lord of the Three Worlds, characterised by the auspicious highly profound syâdvâda. Be it well. On Thursday 10th lunar day of the bright half of Kumbha in the year Vikrama, the śaka year 1082 :—
(the following) is granted for the *basadi* (Jaina temple) erected in memory of Mârisetṭi, son of Hemmâḍisetṭi and Siriyabe-seṭṭiti, daughter of Nâgave-seṭṭiti, who was the daughter of Siriyabe-seṭṭiti, the elder sister of Basi-seṭṭi who was the son of Vijayanârâyana-Śântisetṭi of Niḍugôḍu :—

(There are several lacunæ in the remaining lines 12-18). Certain lands below the tank situated to the north of a *basadi* and in Suḷḷigôḍu of the sowing capacity of six khanḍugas were granted for the *basadi*. The *baṇajamu* and *nânâdêśi* (merchants) also agreed to pay the *basadi* the following taxes on the merchandise sold by them : for cotton . . . . , for pepper a *hâga* for a *bhâra*, for salt 1 baḷḷa for a head-load, for betel-leaves 50 leaves for a head-load, for turmeric (*arisina*) one vîsa for maḷave (package). He who violates this incurs the sin of killing 1,000 cows in Gange.

Note.

This seems to record the gift of certain lands and dues paid by some merchants for services in a Jaina basti, perhaps the Pârsvanâthabasti in Śringêri in which the inscription is set up. It is dated S ' 1082 Vikrama sam. Kumbha śu 10 Thursday. The mention of the solar month in the place of the lunar month is rather peculiar but the *sauramâna* system is even now in vogue in the South Canara District, which is adjacent to Śṛingêri. But the week-day, however, is Tuesday (7th February 1161 A. D.) for the tithi above cited during the above month and year and not Thursday as stated in the grant. If we take the previous year as is sometimes done, *viz.*, Śaka 1081 Pramâthin Kumbha śu 10 (Phâlguṇa śu 10) the date corresponds to Thursday (18th February 1160 A. D.). Probably, this is the date intended. The Jaina basti in question is stated to have been set up in memory of a seṭṭi who was descended from Vijaya Nârâyana Śântisetṭi a resident of Niḍugôḍ, which is a village near Bêlûr. " This is the oldest inscription in Śringêri but it has been brought from some other place and kept in the basti." (M. A. R. 1916,

p. 83). The inscription shows that Jainism had once a good following in Śringêri in former times.

4

At the same town Śringêri, on the pedestal of the image of Anantanâtha in the Pàrśvanâtha–basti.

Kannaḍa language and characters.

1. ಶ್ರೀಮತು ಸ್ವಬಾನು ಸಂವತ್ಸರದ ಚೈತ್ರ ಬ ೫ ರವಿವಾರದಲ ಹಲುಮಿಡಿಯು ದೇವಿಸೆಟಿಯುಮಗ ದೇವಣಸೆಟಿ ಸಿಂಗೇರಿಯ ಬಸ್ತಿಯಲಿ (ಪಾ) ಪಾದ ಪೂಜೆಯಮಾಡಿ ಪುಣ್ಯವ
2. ನು ಪಾರ್ಜಿಸಿಕೊಂಡ ಅನಂತನಾಥನ ಪ್ರಥುವೆ ಹಲ ೧೮೦.

Translation.

This is the image of Anantanâtha by presenting which to the basti at Śringêri on Sunday, 5th lunar day of the dark half of Chaitra in the auspicious year Svabhânu, Dêvaṇaseṭi, son of Dêviseṭi of Halumiḍi (village) earned merit. Hala 180 (Hala or pala is equivalent to 3 tolas in weight. The weight of the image is given as 180 palas which may be considered as equivalent to 22½ seers, Madras.

Note.

The date here is not given in terms of Śaka era but from the paleography and the correspondence of the week-days cited, this and the next number seem to belong to S' 1445 Svabhânu and the date of this record would be then equivalent to 5th April 1523 A. D. (See however p. 84 M. A. R. 1916.)

5

At the same basti, on the pedestal of the bronze image of Chandranâtha. Kannaḍa characters and language.

ಅದೇಬಸ್ತಿಯಲ್ಲಿ ಚಂದ್ರನಾಥ ಪ್ರತಿಮೆಯ ಕಂಚಿನ ಪೀಠದಲ್ಲಿ.

1. ಶ್ರೀಮತು ಸ್ವಭಾನು ಸಂವತ್ಸರದ ವೈಶಾಖ ಶು ೧ ಗುರುವಾರದಲೂ ಸಿಂಗೇರಿಯ ಬಸ್ತಿಗೆ ಆದಿಸೆಟ್ಟಿಯವರ ಮಗ ಬೊಂಮರಸೆಟ್ಟಿಯರು ಪಾದಪೂಜೆಯಮಾಡಿ ಪುಣ್ಯವನುಪಾರ್ಜ್ಜಿಸಿಕೊಂಡ
2. ಚಂದ್ರನಾಥಪ್ರತುಮೆ ಬಿಸಿಗೆ ೧೯

Translation.

(This is the) image of Chandranâtha which Bommarasetti, son of Âdisetti presented to the basti at Śringêri on Thursday the 1st lunar day of the bright half of Vaiśâkha in the year Svabhânu and thereby earned merit. Bisige 19. [*bisige* here probably means a viss or 5 seers in weight].

Note.

This is similar to the previous number and its date may be equivalent to Thursday 16th April 1523.

6

At the same basti, on the pedestal of the stone image in the garbhagṛiha.
(Kannaḍa characters and Sanskrit language.)

(ಅದೇ ಬಸ್ತಿಯಲ್ಲಿ ಮೂಲವಿಗ್ರಹದ ಪೀಠದಲ್ಲಿ.)

ಶ್ರೀಮತ್ಪಾರಿಸನಾಥಾಯನಮಃ.

Translation.

Salutation to Pârisanâtha.

Note.

No date is given but from the previous number (No. 3) the epigraph may be dated in about 1160 A. D. The name of the image is carved on its pedestal.

7

On a silver vessel known as Balipâtre in the Matt at Śringêri.

Kannaḍa language and characters.

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ ಬೆಳ್ಳಿ ಬಲಿಪಾತ್ರೆಯಮೇಲೆ.

1. ಶ್ರೀಮಲ್ಲಿಕಾರ್ಜುನಸ್ವಾಮೀಗೆ। ಮೈಸೂರ ಕೃಷ್ಣರಾಜ ವಡಯ
2. ರವರಸೇವೆ

Note.

This records the presentation of the above vessel for the service of the god Mallikârjuna by Kṛishṇarâja Vaḍeyar, king of Mysore (Probably Kṛishṇarâja Vaḍeyar III.) . It may belong to about 1830 A. D.

8

On a silver plate shaped like an Aśvattha leaf in the same matt.

Kannaḍa language and characters.

ಅದೇಮಠದ ಬೆಳ್ಳಿಯ ಅಶ್ವತ್ಥದ ಎಲೆತಟ್ಟೆಯಮೇಲೆ.

ಶೃಂಗೇರೀ ಶ್ರೀಮಠಕ್ಕೆ ಮೈ॥ ಸಂ॥ ದಸ। ಬಾಳೆಅರಶಿನವರ ಸೇವಾರ್ಥ.

Note.

Presented by Bâḷears in the service of Maisûr-samsthâna to the holy matt at Śṛingêri.

(This also belongs to the reign of Kṛishṇarâja Voḍeyar III, See p. 79, M. A. R. 1916).

9

On a silver chambu in the same matt.
Kannaḍa language and characters.

ಅದೇ ಮಠದ ಬೆಳ್ಳಿ ಚೊಂಬಿನಮೇಲೆ

ಶ್ರೀ ಶೃಂಗೆರ್‍ರ್‍ಇ ಮಠಕೆ ಕೃಷ್ಣವಿಲಾಸ ಸಂ॥ ದ ದ್ಯಾವವ್ವೇರ ಸೇವಾರ್ಥ

Note.

Presented by Dyâvavve of Kṛishṇa Vilâsa Sannidhâna to the matt at Śringêri. (This was a maid-servant of a queen of Kṛishṇarâja Vaḍeyar III. The queen is called here Kṛishṇavilâsa-Sannidhâna from the apartment in the Mysore palace where she resided. Her name is Lingâjammaṇṇi. See E. C. III, Mysore Taluk No. 2)

10

On a Silver stand in the same matt.
Kannaḍa language and characters.

ಅದೇ ಮಠದ ಬೆಳ್ಳಿಯ ಪೀಠದಲ್ಲಿ.

।ಚಿತ್ರಭಾನು ಸಂ॥ ಆಷಾಡ ಶು ೧ ಲ್ಲು ಶ್ರಿಂಗೇರ್‍ರಿ ಶ್ರೀ ಚೆಂದ್ರಮೂಳೇಶ್ವರ ಸ್ವಾಮಿಯವರ್‍ರಿಗೆ
ಮಹಿಶೂರು ಸಂಸ್ಥಾನದ ಕೃಷ್ಣರಾಜವಡಯರವರ ಶೇವೆ.

Note.

This inscription states that the article was presented by the king of Mysore, Kṛishṇarâja Vaḍeyar (III) on the 1st lunar day of the bright half of the month Âshâḍha in the cyclic year Chitrabhânu for service to the god Chandramauḷîsvara in the Śringêri Matt. As the only Chitrabhânu that occurred during the reign of the above king corresponded to A. D. 1822, the date of the inscription may be taken as 20th June 1822 (Âshâḍha śu 1). Chandramauḷîsvara is the name of the crystal (?) linga in the Śringêri Matt held in great reverence. Two silver lamp-stands in the Matt have the same inscription engraved on them.

11

On a silver plate in the same Matt.
Kannaḍa language and characters.

ಅದೇ ಮಠದ ಬೆಳ್ಳಿಯ ತಟ್ಟೆಯಮೇಲೆ

ರೂ ೫೮೯ ೩ ಶ್ರೀ ಶ್ರಿಂ॥ರಿ। ಮಠಕೆ ಸ। ಮು। ಸಂ। ಸೇವಾರ್ಥ

Note.

This silver plate weighing Rs. 58 and As. 3 was presented to the Śringêri Maṭha by a queen of Kṛishṇarâja Vaḍeyar III known as Samukha-toṭṭi-sannidhâna. Her name was Muddukṛishṇâjammaṇṇi.

12

On the back of the gold prabhâvali of the god Chandramauḷîśvara in the same Matt.

Kannaḍa language and characters

ಅದೇ ಮಠದ ಚಂದ್ರಮೌಳೀಶ್ವರ ದೇವರ ಭಂಗಾರ ಪ್ರಭಾವಳೆಯ ಹಿಂದೆ

1. ಪ್ರವೋದೂತನಾಮಸಂವತ್ಸರಂ ಮಾಖಶೂದ್ತ
2. ರಾಮಸ್ವಾಮಿದವೆ ಭಾರ್ಯಾ ಮೀನಾಕ್ಷಿಬಾಯಿ

Note.

This states that the above prabhâvaḷi (glory) was presented by a lady named Mînâkshi Bâyi, wife of Râmasvâmi Dave (?) on the 2nd lunar day of the bright half of Mâgha in the cyclic year Pramôdûta. From the nature of the characters Promôdûta may be taken as 1870 A. D. and the date as equivalent to 22nd January, 1871 A· D·

13

Inside the golden palanquin in the same Śringêri Matt.
Kannaḍa language and characters

ಅದೇ ಮಠದ ಸುವರ್ಣಾಂದೋಳಿಕದ ಒಳಗಡೆ

1. ಶಾಲೀವಾಹನಶಕ ವರುಷಂ
2. ಗಳು ೧೭೭೬ನೆ ಆನಂದನಾಮ ಸಂವತ್ಸರ
3. ದ ಶ್ರಾವಣ ಶ್ಧು ೧ ಬುಧವಾರದಲ್ಲೂ ಶ್ರೀ ಶ್ರಿಂ
4. ಗೆರೀ ಶ್ರೀಗಳವರಾದ ನೃಸಿಂಹ ಭಾರತಿ ಸ್ವಾ
5. ಮಿಗಳವರ ಸಂನಿಧಿಗೆ ಶ್ರೀ ಕೃಷ್ಣರಾಜ ಕಂಠೀರ
6. ವರು ವಪ್ಪಿಶಿದ ಸುವರ್ಣಾಂದೋಳಿಕೆ ಸೇವ "

Translation.

In the year 1776 of the Śâlivâhana era, on Wednesday the 1st lunar day of the bright half of Śrâvaṇa in the year Ânanda, Śrî Kṛishṇarâja Kaṇṭhîrava (lit: the Lion Kṛishṇarâja) presented the golden palanquin to his holiness Nṛisimha-bhârati-svâmi, the guru at Śringêri.

Note.

This was also a presentation by Kṛishṇarâja Vaḍeyar III to the guru at Śṛingêri named Nṛisimhabhârati. The date corresponds to Wednesday 26th July 1854 A. D.

14

On a silver throne in the Śringêri Matt.
Nâgari characters and Sanskṛit language.

ಅದೇ ಮಠದಲ್ಲಿರುವ ಬೆಳ್ಳಿ ಸಿಂಹಾಸನದ ಮೇಲೆ
(ನಾಗರಾಕ್ಷರ ಸಂಸ್ಕೃತಭಾಷೆ)

1. ಶ್ರೀ
2. ಶ್ರೀಮತ್ಪರಮಹಂಸ
3. ಪರಿವ್ರಾಜಕಾಚಾರ್ಯಾದ್ಯನೇಕ ಬಿರುದಾಂಕಿತ ಶೃಂಗೇರೀ ಶ್ರೀಸಚ್ಚಿದಾ
4. ನಂದಶಿವಾಭಿನವ ನೃಸಿಂಹಭಾರತಿ ಮಹಾಸ್ವಾಮಿ ಚರಣಾರವಿಂದೇಷು ಪಟವರ್ಧ
5. ನೋಪನಾಮಕ ಜಂಬುಪತನಾಧೀಶ ಮಹಾಪ್ರತಾಪಶಾಲಿ ಶ್ರೀಮತ್ಪರಶುನಾಮಕುಲಪ್ರಸೂ
6. ತರಾಮಚಂದ್ರಸೂನು ಗೋಪಾಲಾತ್ಮಜ ಶ್ರೀ ಚರಣರಜೋಂಕಿತರಾಮಚಂದ್ರೇಣಾರ್ಪಿತಂ ಚೈ
7. ತತ್ಪೀಠಂ ಶ್ರೀ ಚರಣನಖಮಯೂಖೈರಂಕಿತಂ ಭೂಯಾತ್
8. ಶಕೆ 1810 ಸರ್ವಧಾರೀನಾಮಾಬ್ದೇ
9. ಮಾರ್ಗಶೀರ್ಷ ಶುದ್ಧ ಚತುರ್ದಶ್ಯಾಂತಿಥೌ

Translation.

May this seat presented to the lotus feet of the illustrious Sachchidânanda Śivâbhinava Nṛisimhabhârati, possessed of numerous titles including paramahamsa-parivrâjakâchârya, by the valiant Râmachandra, marked by the dust of the holy feet (of the svâmi) and son of Gôpâla, who was the son of Râmachandra, born in the family named Paraśu, chief of Jambupatana and surnamed Paṭavardhana, be marked by the rays from the nails of the holy feet. On the 14th day of the bright half of Mârgaśira in the year Sarvadhâri Śaka 1810.

Note.

The donor was a chief of Jamkhaṇḍi named Râmachandra Paṭavardhana. The date corresponds to 17th December 1888 A. D. Jamkhaṇḍi is the name of a small state in the Bombay Presidency.

15

On a gold tiara set with precious stones in the Śringêri Matt.
Kannaḍa language and characters.

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿ ಶಿವಾಭಿನವ ಸಚ್ಚಿದಾನಂದ ಶ್ರೀ ನೃಸಿಂಹಭಾರತೀಸ್ವಾಮಿಗಳ
ರತ್ನಕಿರೀಟದ ಕಲಶದ ಸುತ್ತಲು ಬರೆದಿರುವುದು.

1 ಶೃಂಗೇರಿ ಮಠ ಶ್ರೀ ಮಹಿಶೂರು ಸಂಸ್ಥಾನ ಕೃಷ್ಣರಾಜವಡಯರವರು ರತ್ನದ ಕಿರೀಟ ಸೇವೆ.

Translation.

The Matt of Śringêri. This jewelled crown was presented by Kṛishṇarâja Vaḍeyar of the Mahisûru-samsthâna.

Note.

This beautiful tiara worn by the heads of the Ṡringeri Matt on ceremonial occasions is stated to have been a present by the king of Mysore, Kṛishṇarâja Vaḍeyar (III).

16

On a jewelled gold pândân (box for keeping betel leaves) in the same Matt.

Kannaḍa language and characters.

ಅದೇ ಮಠದ ಜವಾಹಿರಿ ಪಾನ್‌ದಾನಿನ ಮೇಲೆ.

1. ಮೈಸೂರು ಸಂಸ್ಥನದ ಆಳಿದ ಮಹ
2. ಸ್ವಾಮಿಯವರ ಧರ್ಮಪತ್ನಿಯು ರಾದ
3. ಚಂದ್ರ ವಿಲ್ಸಾಸಂ ॥ ಅಂಮನವ
4. ರ ಶೇವೆ

Translation.

This was presented by Chandravilâsa Sannidhâna-Ammanavaru, lawful wife of the reigning king of Maisûr-samsthâna.

Note.

The donor of this was another queen of Krishṇarâja Vaḍeyar III of Mysore, named Basavâjammaṇṇi (See E. C. III Nanjangud Taluk No 5).

17

On a gold cup inlaid with rubies in the possession of the same Matt.

Kannaḍa language and characters.

ಅದೇ ಮಠದಲ್ಲಿರುವ ಕೆಂಪುಗಳು ಕೆತ್ತಿದ ಭಂಗಾರ ಬಟ್ಟಿನ ಒಳಗಡೆ.

। ಶ್ರೀ । ಮಕ್ಕ ಸ । ತೊ ॥ ಸಂ ॥ ಸೇವೆ

Note.

Presented to the Holy Matt by Samukha Toṭṭi Sannidhânadavaru. For the name of this donor see No. 11 before.

18

On a gold cup inlaid with diamonds in the same Matt.

Kannaḍa Language and characters.

ಅದೇ ಮಠದ ವಜ್ರಗಳು ಕೆತ್ತಿದಭಂಗಾರ ಬಟ್ಟಲಿನ ಒಳಗಡೆ.

ಶ್ರೀ । ಮ । ಕ್ಕ । ಮ । ಮ । ಸಂ । ಸೇವೆ.

Note.

Presented to the Holy Matt by Madana Vilâsa Toṭṭi Sannidhânadavaru. (The donor was the queen of Kṛishṇarâja Vaḍeyar III named Muddulingamma.)

19

In the village Harâvari in the hobli of Śringêri on the brass prabhâvaḷi of Durgâmma.

Kannaḍa language and characters.

ಶೃಂಗೇರಿ ಕಸಬಾ ಹೋಬಳಿ ಹರಾವರಿ ದುರ್ಗಾ ಅಮ್ಮನವರ ದೇವಸ್ಥಾನದಲ್ಲಿರುವ ಹಿತ್ತಾಳೆ ಪ್ರಭಾವಳಿಯ ಮೇಲೆ.

ಶೃಂಗೇರ್‍ಯಿಯಲ್ಲು ಯಿರ್‍ರುವ । ಗಟ್ಟದ ಕೆಳಗಿನ ನಾಡಸೆಟ್ಟಿಗಳ ಹತ್ತು ಜನರ ಸೇವೆ.

Translation.

Presented by the general subscription of (lit. ten people and more) nâḍ-seṭṭis (lit. merchants of the country) living at Śringêri.

Note.

This records the presentation of the brass prabhâvali to the goddess Durgâ Amma at Harâvari a village near Śringêri by a class of merchants known as nâḍ-seṭṭis at Śringêri who came from the west coast (S. Canara District). No date is given. But the characters may be of 1750 A. D.

20

In the same town Śringêri, on a stone slab in the pavement behind the Basavaṇṇa image in the Subrahmaṇyêśvara temple.

Kannaḍa language and characters.

ಶೃಂಗೇರಿಯಲ್ಲಿ ಸುಬ್ರಹ್ಮಣ್ಯೇಶ್ವರ ದೇವಸ್ಥಾನದೊಳಗೆ ಬಸವಂಣನ ಹಿಂದೆ ಕಲ್ಲು ಚಪ್ಪಡಿಯ ಮೇಲೆ.

1. ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಭ್ಯುದಯ
2. ಶಾಲಿವಾಹನಶಕ ವರ್ಷ ೧೬೭೩
3. ಶ್ರೀ
4. ಜಯಸಂವತ್ಸರದ
5. ನಿಜ ವೈಶಾಖ ಶು ೧೦ ಯು ಸೋಮ ॥
6. ಪ್ರತಿಷ್ಟೆ

Translation.

Be it well. Consecrated on Monday the 10th lunar day of Nija Vaiśâkha in the year Jaya, the year 1673 of the prosperous Śâlivâhana era.

Note.

The inscription records the setting up of the stone Basava in the above temple on the date specified. But the date is irregular. Ś 1673 is Prajôtpatti and not Jaya as stated in the grant The nearest year Jaya is Ś 1696 and there is an intercalary month Vaiśâkha in this year and the date Nija Vaiś. śu. 10 corresponds to 21st May 1774 A. D.

21

On a stone slab in the pavement below the flight of steps in the mukhamaṇṭapa of the same temple.

Kannaḍa language and characters.

ಅದೇ ದೇವಸ್ಥಾನದಲ್ಲಿ ಮುಖಮಂಟಪದ ಮೆಟ್ಟಲಿನ ಕೆಳಗೆ ಕಲ್ಲು ಚಪ್ಪಡಿ ಮೇಲೆ.

1. ಮದುರಾಡಿ
2. ಅನಂತೈಯ್ಯನ ಬಿಂನ
3. ಹ

Translation.

Supplication by Madurâḍi Anantaiyya.

Note.

This is an inscription got carved by a pilgrim or devotee to show his devotion to the god. Such inscriptions are very common in the steps leading to famous temples like those of Tirupati, etc. The characters seem to be of the last quarter of the 18th century A. D.

22

On a rock on the bank of the Tungâ near Rudrapâda at Śringêri.

Kannaḍa language and characters.

ಶೃಂಗೇರಿಯ ಸಮಿಾಪದಲ್ಲಿ ರುದ್ರಪಾದದ ಬಂಡೆಯ ಮೇಲೆ.

1. ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನಶಕ ವರ್ಷಗಳು ೧೫೨೪ನೆಯ ವರ್ತಮಾನ
2. ಶುಭಕ್ರುತ್ಸಂವತ್ಸರದ ವೈಶಾಖ ಶು ೧೫ ಸೋಮವಾರದಲೂ ಶ್ರೀಮತು ಶ್ರುಂಗೇರಿಯ ಶ್ರೀ ನರಸಿಂಹ . . . ಳಿಂದ
3. ಶ್ರೀ ಗುರುಃಪಾದುಕಾ ಪ್ರೀತ್ಯರ್ಥವಾಗಿ ಪ್ರತಿಷ್ಠಿತವಾದ ಶ್ರೀರಾಮೇಶ್ವರಾ

Translation.

The Śrî Rāmêśvara (linga) set up in memory of his guru's sandals by Śrî Narasimha (bhârati) of Śringêri on Monday the 15th lunar day of the bright half of Vaiśâkha in the year Śubhakṛit, 1524 of Śalivâhana era.

Note.

The date of this record corresponds to Monday the 25th April 1602 A. D. A linga is stated to have been set up by Narasimhabhârati, head of Śringêri Matt in memory of his guru. It is difficult to determine who this Narasimhabhârati was since we have several pontifs of this name in the succession list of the Śringêri Matt. The founder of an agrahâra called Narasimhapura in the Vasishṭhâśrama near Śringêri is called Immaḍi Narasimhabhârati.

23

Beḷuguḷa copper plate grant of Harihara II, King of Vijayanagar, dated Ś 1306 in the possession of the Matt at Śringêri. 3 Plates: Nandi Nâgari characters: Sanskrit language up to line 31 and Kannaḍa therefrom up to line 54 and imprecatory stanzas in Sanskrit in lines 55–62. [Plate XXIII].

Size $8\frac{1}{2}'' \times 5\frac{1}{2}''$

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ 1ನೆಯ ತಾಮ್ರ ಶಾಸನ.

3 ಹಲಗೆಗಳು. ಉಂಗರವಿಲ್ಲ.

ಪ್ರಮಾಣ $8\frac{1}{2}'' \times 5\frac{1}{2}''$

ನಾಗರಾಕ್ಷರ.

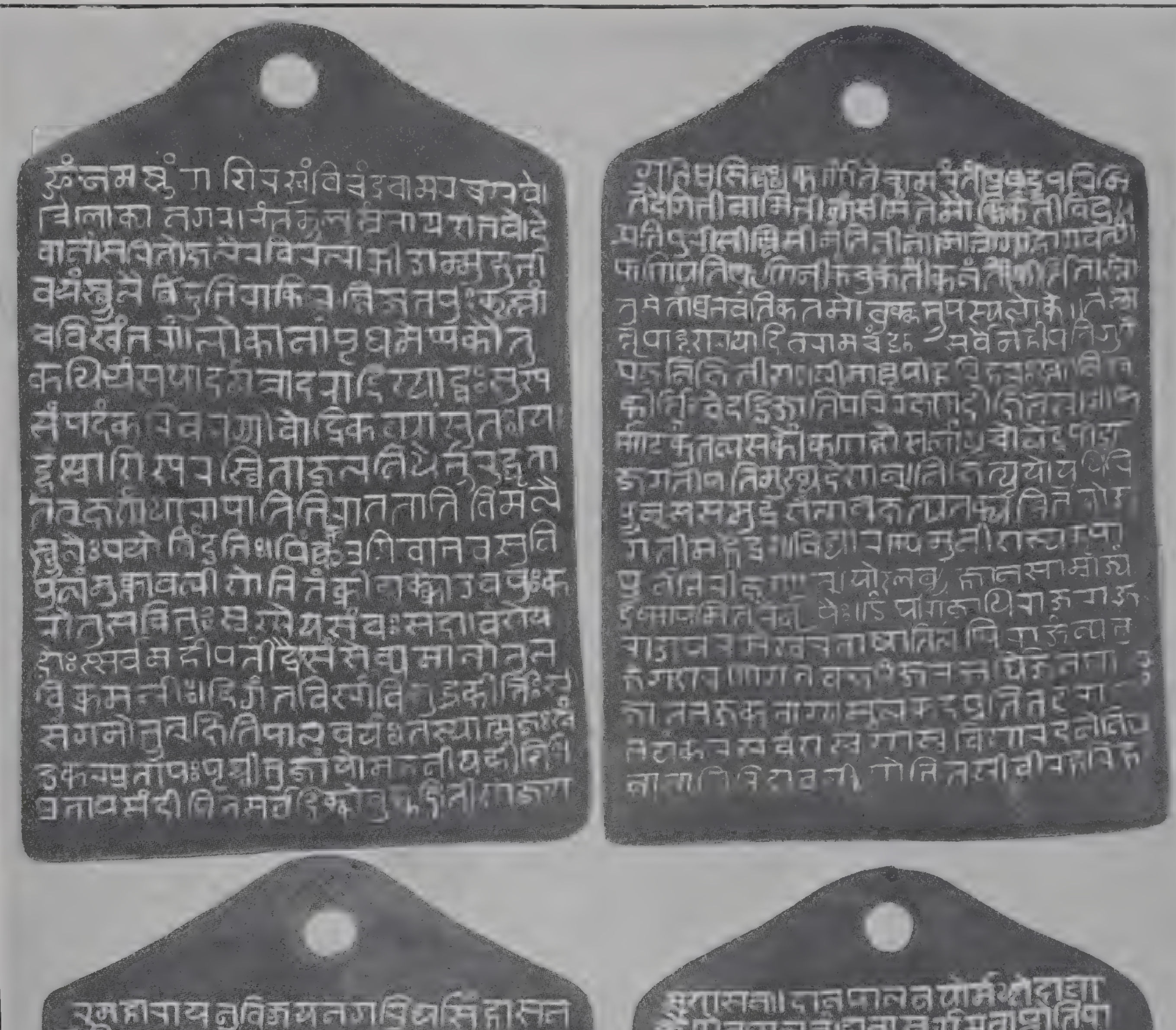
(1ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

1. ಓಂ ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೇ ।
2. ತ್ರೈಲೋ (ಲಾ ?) ಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ । ದೇ
3. ವಾನಾಂಸರಿತೋಜಲ್ಯೈರವಿರಳಾಂ ಕ್ರೀಡಾಮ್ಮುಹುರ್ಭಾ
4. ವಯುಂ ಸ್ಥೂಲ್ಯೈರ್ಬಿಂದುಭಿರಾಕಿರನ್ನಿಜ ವಪುಃ ಕೃತ್ಸ್ನಾಂ
5. ಚ ವಿಶ್ವಂಭರಾಂ। ಲೋಕಾನಾಂ ಪೃಥು ಮೇಷು ಕೌತು
6. ಕ ಧಿಯಂ ಸಂಪಾದಯುಂ ನ್ನಾದರಾದ್ದಿಶ್ಯಾದ್ವಃ ಸುಖ
7. ಸಂಪದಂ ಕರಿವರಗ್ಗ್ರೀವೋದ್ರಿ ಕನ್ಯಾಸುತಃ । ಯ
8. ದ್ದಂಷ್ಟ್ರಾಶಿಖರ ಸ್ಥಿತಾ ಜಲನಿಧೇ ಭೂರುದ್ಧೃತಾ
9. ತತ್ಕ್ಷಣಂ ಧಾರಾಪಾತಿಭಿರಾತತಾತಿ ವಿಮಳೈ
10. ಸ್ಥೂಳೈಃ ಪಯೋಬಿಂದುಭಿಃ । ಪಿಂಛಚ್ಛತ್ರಮಿವಾಭವತ್ಸು ವಿ
11. ಪುಳಂ ಮುಕ್ತಾವಳೀ ಶೋಭಿತಂ ಕ್ರೀಡಾಕ್ರೋಡವಪುಃಕ
12. ರೋತು ಸವಿಭುಃ ಸ್ವಶ್ರೇಯಸಂ ವಃ ಸದಾ। ವಂಶೇ ಯ
13. ದೋಃ ಸ್ಸರ್ವಮಹೀಪತೀಂದ್ರೈಃ ಸಂಸೇವ್ಯಮಾನೋತುಳ
14. ವಿಕ್ರಮಶ್ರೀಃ। ದಿಗಂತ ವಿಶ್ರಾಂತ ವಿಶುದ್ಧ ಕೀರ್ತಿಃ ಶ್ರೀ
15. ಸಂಗಮೋ ಭೂತ್ ಕ್ಷಿತಿಪಾಳ ವರ್ಯಃ। ತಸ್ಯಾತ್ಮಜಃ ಶ್ಚಂ
16. ಡಕರಪ್ರತಾಪಃ ಪೃಥ್ವೀಭುಜಾಂ ಯೋ ಮಹನೀಯಕೀರ್ತಿಃ ।
17. ಪ್ರತಾಪಸಂದೀಪಿತಸರ್ವದಿಕ್ಕೋ ಬುಕ್ಕಕ್ಷಿತೀಶೋಜಗ

(2ನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

18. (ಗ) ತಿ ಪ್ರಸಿದ್ಧಃ। ಕರ್ಣಾಂತೇ ಚಾಮರಂತೀಂ ಪ್ರಬಡಪರಿಮಿ
19. ತಂ ದ್ಯೈಗಿಭೀನಾಮಿಭೀನಾಂ ಸೀಮಂತೇ ಮೌಕ್ತಿಕಂತೀಂ ವಿಬುಧ
20. ಪತಿಪುರೀಸೀಮ್ನಿ ಸೀಮಂತಿನೀನಾಂ। ಆಭೋಗಾದ್ಭೋಗವತ್ಯಾಂ
21. ಫಣಿಪತಿಫಣಿನೀಕಂಚುಕಂತೀಂ ಕನಂತೀಂ ಕೀರ್ತಿಂತಾಂ ಸ್ತೋ
22. ತುಮೇತಾಂ ಪ್ರಭವತಿ ಕತಮೋ ಬುಕ್ಕಭೂಪಸ್ಯ ಲೋಕೇ ॥ ತಸ್ಮಾ
23. ನ್ನೃಪಾದ್ದಶರಥಾದಿವ ರಾಮಚಂದ್ರಃ ಸರ್ವೈರ್ಮಹೀಪತಿ ಗುಣೈ
24. ರಜನಿ ಕ್ಷಿತೀಶಃ। ಶ್ರೀಮಾನ್ನೃಪೋಹರಿಹರಃ ಸ್ತತ ವಿಶ್ವ
25. ಕೀರ್ತಿಃ ವೇದದ್ವಿಜಾತಿ ಪರಿರಕ್ಷಣ ದೀಕ್ಷಿತ ಶ್ರೀಃ ॥ ಕ

BELUGULA COPPER-PLATE GRANT OF THE VIJAYANAGAR KING HARIHARA II.



(No. 23—p. 132.)

26. ರ್ಣಾಟಕುಂತಳ ಸಕೊಂಕಣಹೌಸಳಾಂಧ್ರ ಚೋಳೇಂದ್ರ ಪಾಂಡ್ಯ
27. ಜಗತೀಪತಿ ಮುಖ್ಯ ದೇಶಾನ್ । ನಿರ್ಜಿತ್ಯಯೋ ಯುಧಿ ರಿ
28. ಪೂನ್ ಸಸಮುದ್ರ ಶೈಲಾ ನ್ರಕ್ಷತ್ಯತರ್ಕ್ಯವಿಭವೋಜ
29. ಗತೀ ಮಹೇಂದ್ರಃ ॥ ವಿದ್ಯಾರಣ್ಣ್ಯ ಮುನೀಶಸ್ಯ ಕೃಪಾ
30. ಪೂರ್ನ ನಿರೀಕ್ಷಣಾತ್ । ಯೋಽಲಬ್ಧ ಜ್ಞಾನ ಸಾಮ್ರಾಜ್ಯಂ
31. ದುಷ್ಪ್ರಾಪಮಿತರೈರ್ನ್ರಪೈಃ ॥ ಇಂಥಾರಾಜಾಧಿರಾಜರಾಜ
32. ರಾಜಪರಮೇಶ್ವರ ಭಾಷಾತಿಲಂಘಿ ರಾಜಂನ್ಯಧು
33. ಜಂಗ ಶರಣಾಗತ ವಜ್ರಪಂಜರ ಅರ್ಥಿಜನ ಪಾರಿ
34. ಜಾತ ಭಜಕ ಭಾಗ್ಯಮೂಳ ಕಂದ ಪ್ರತಿಭಟ ರಾಜ
35. ಭಯಂಕರ ಸರ್ವಶಸ್ತ್ರಶಾಸ್ತ್ರ ವಿಶಾರದ ನೆನಿಪ
36. ನಾನಾ ಬಿರಿದಾವಳೀ ಶೋಭಿತ ಶ್ರೀವೀರಹರಿಹ

(2ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

37. ರ ಮಹಾರಾಯನು ವಿಜಯನಗರಿಯ ಸಿಂಹಾಸನ
38. ದಲ್ಲಿ ಇದ್ದು ಚತುಸ್ಸಮುದ್ರ ಪರ್ಯಂತ ರಾಜ್ಯವ ನಾ
39. ಳುತ್ತಂ ಶಕವರ್ಷ ೧೩೦೬ ರಕ್ತಾಕ್ಷಿ ಸಂವತ್ಸರದ
40. ಮಾರ್ಗಶೀರ್ಷ ಶುದ್ಧ ದ್ವಾದಶೆ ಶುಕ್ರವಾರದಲು ಶ್ರೀ ವಿ
41. ರೂಪಾಕ್ಷ ಸಂನ್ನಿಧಿಯಲ್ಲಿ ಶ್ರೀ ವಿದ್ಯಾರಣ್ಣ್ಯ ಶ್ರೀ ಪಾ
42. ದಂಗಳ ಶಿಷ್ಯರು ಜಾಮದಗ್ನ್ಯ ವತ್ಸಗೋತ್ರದ ಸಮಾಧಿ
43. ಯ ತಿಪ್ಪಂಣಂಗಳ ಮಕ್ಕಳು ಸೂರಪ್ಪಂಗಳಿಗೆ ಕೌಶಿ
44. ಕ ಗೋತ್ರದ ಪೆಮ್ಮಂಣ್ಣಂಗಳ ಮಕ್ಕಳು ಕೃಷ್ಣದೇವರಿಗೆ
45. ಯೂ ಅರಗದ * ವೆಂಠೆಯದ * ಚಿಕ್ಕಕೊಡನಾಡೊಳಗಣ ಬೆಳುಗುಳ
46. ಗ್ರಾಮ ವೊಂದನೂ ಪ್ರಸಿದ್ಧಸೀಮಾ ಸಮನ್ವಿತವಾಗಿ ಅ
47. ಕ್ಷಿಣಿ ಆಗಾಮಿ ನಿಧಿ ನಿಕ್ಷೇಪ ಜಲ ಪಾಷಾಣ ಸಿ
48. ದ್ಧಸಾಧ್ಯ ಅಷ್ಟಭೋಗ ತೇಜ ಸ್ವಾಮ್ಯ ಸುಂಕ ಕಾರುಕ
49. ಹೊದಕೆ ಹೊಂಬಳಿ ಮಗಮೆವಟ್ಟ ಕಟ್ಟಿಗೆ ಸಹ ಸ
50. ರ್ವಾಬಾಧೆ ಪರಿಹಾರವಾಗಿ ಸರ್ವಮಾನ್ಯವಾಗಿ ಆ
51. ಚಂದ್ರತಾರಕವಾಗಿ ಭೋಗಿಸೂದೆಂದು ನೂಱಿಪ್ಪತ್ತು ಹೊಂ
52. ನ್ನ ತೆಱುವ ಬೆಳುಗುಳ ಗ್ರಾಮುವನೂ ಆ ಸೂರಪ್ಪಂಗಳಿ
53. ಗೆ ೬೦ ವತ್ತಱಭಾಗಿ ಆ ಕೃಷ್ಣದೇವಂಗಳಿಗೆ ೬೧ ವತ್ತ
54. ಱ ಭಾಗಿಯಾಗಿ ದಾನ ಧಾರಾಪೂರ್ವಕವಾಗಿ ಕೊಟ್ಟ ತಾ

(3ನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

55. ಮ್ರ ಶಾಸನ ॥ 'ದಾನಪಾಲನಯೋರ್ಮಧ್ಯೇ ದಾನಾ
56. ಚ್ಛ್ರೇಯೋನುಪಾಲನಂ । ದಾನಾತ್ಸ್ವರ್ಗಮವಾಪ್ನೋತಿ ಪಾ
57. ಲನಾ ದಚ್ಯುತಂಪದಂ ॥ ಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂ ವಾ ಯೋಹ
58. (ಯೋಹ) ರೇ ತವಸುಂಧರಾಂ । ಷಷ್ಟಿರ್ವಷಸಹಸ್ರಾಣಿ ವಿ
59. ಷ್ಠಾಯಾಂ ಜಾಯತೇ ಕ್ರಿಮಿಃ । ಸಾಮಾನ್ಯೋಯಂ ಧರ್ಮಸೇತು
60. ರ್ನೃಪಾಣಾಂ ಕಾಲೇಕಾಲೇ ಪಾಲನೀಯೋ ಭವದ್ಭಿಃ । ಸರ್ವಾ

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* ಈ ಮಾತು ಹಲಗೆಯ ಬುಡದಲ್ಲಿ ಬರೆದು ಇದೆ.

61. ನೇತಾನ್ ಭಾವಿನಃ ಪಾರ್ಥಿವೇಂದ್ರಾನ್ ಭೂಯೋ ಭೂಯೋ ಯಾಚ
62. ತೇ ರಾಮಚಂದ್ರಃ ॥

(ಕನ್ನಡ ಅಕ್ಷರದಲ್ಲಿ) ಶ್ರೀ ವಿರೂಪಾಕ್ಷ.

Transliteration.

(I Plate, Back side.)

1. ôṃ namas tuṃga-śiraś-chuṃbi-chandra-châmara-châravê ׀
2. trailôkya-nagarâ-raṃbha-mûla-staṃbhâya Śaṃbhavê ׀ Dê-
3. vânâṃ-saritô jalair aviraḷâṃ kriḍâṃ muhur bhâ-
4. vayaṃ sthtûlair bindubhir âkiran nija-vapuḥ kṛitsnâṃ
5. cha viśvaṃbharâṃ ׀ lôkânâṃ pṛithu-mêgha-kautu-
6. ka-dhiyam saṃpâdayann âdarâd diśyâd vaḥ sukha-
7. saṃpadaṃ Karivara-ggrîvô 'dri-kanyâ-sutaḥ ׀ ya-
8. ddaṃshṭrâ-śikhara-sthitâ jalanidhêr bhûr uddhṛitâ
9. tat-kshaṇaṃ dhârâ-pâtibhir âtatâ ti-vimaḷai-
10. sthûḷaiḥ payô-bindubhiḥ ׀ pinchchha-chchhatram ivâ bhavat su-vi-
11. puḷaṃ muktâvaḷî-śôbhitaṃ krîḍâ-kkrôḍa-vapuḥ ka-
12. rôtu sa vibhuḥ sva-śśrêyasaṃ vaḥ sadâ ׀ vaṃśê Ya-
13. dôḥ sarva-mahîpatîndraiḥ saṃsêvyamânô tuḷa
14. vikrama-śrîḥ ׀ diganta-viśrânta-viśuddhha-kîrttiḥ śrî-
15. Sangamô bhût kshitipâḷa-varyaḥ ׀ tasyâtmajaś chaṃ-
16. ḍakara-pratâpaḥ pṛithvî-bhujâṃ yô mahanîya-kîrttiḥ ׀
17. pratâpa-sandîpita-sarva-dikkô Bukka-kshitîśô jaga-

(II Plate, Front side.)

18. (ga) ti prasiddhaḥ ׀ karṇântê châmaraṃtîṃ prabaḍa-parimi-
19. taṃ daigibhînâmibhînâṃ sîmantê mauktikantîṃ vibudha-
20. pati-purî-sîmni sîmantinînâṃ ׀ âbhôgâd Bhôgavatyâṃ
21. Phaṇipati-phaṇinî-kanchukantîṃ kanantîm kîrttiṃ tâṃ stô-
22. tum êtâṃ prabhavati katamô Bukka-bhûpasya lôkê ॥ tasmân
23. nṛipâd Daśarathâd iva Râmachandraḥ sarvair mahîpati-guṇai-
24. r ajani kshitîśaḥ ׀ srîmân nṛipô Hariharaḥ stata-viśva
25. kîrttiḥ Vêda-dvijâti-parirakshaṇa-dîkshita-śrîḥ ׀ Ka-
26. rṇṇâṭa-Kuntaḷa-sa-Konkaṇa-Hausaḷ Ândhra-Choḷêndra-Pâṇḍya-
27. jagatîpati-mukhya-dêśân ׀ nirjitya yô yudhi ri-
28. pûn sa-samudra-śailân rakshty tarkaka-vibhavô ja-
29. gatî-Mahêndraḥ ॥ Vidyâraṇṇya-munî-śasya kṛipâ-
30. pûrna-nirîkshaṇât ׀ yô labhdha jnâna-sâmrâjyaṃ
31. dushprâpam itarair nṛipaiḥ ॥ inthâ râjâdhirâja
32. râjaparamêśvara bhâshâti-langhi-râjanya-bhu-

33. janga śaraṇâgata-vajrapanjara arthi-jana-pâri-
34. jâta bhajaka-bhâgya-mûḷa-kanda prati-bhaṭa-râja-
35. bhayankara sarva-śastra-śâstra-viśârâdan enipa
36. nânâ-biridâvaḷî-śôbhita śrî vîra Hariha-

(II Plate, Back side.)

37. ra-mahârâyanu Vijayanagariya siṃhâsana-
38. dalli iddu chatus-samudra-paryaṃta râjyavan â-
39. ḷuttaṃ śaka varsha 1306 Raktâkshi-saṃvatsarada
40. Mârgaśîrsha śuddha dvâdaśe Śukra-vâradalu śrî Vi-
41. rûpâksha-saṃnnidhiyalli śrî Vidyâraṇṇya-śrîpâ-
42. daṃgaḷa śishyaru Jâmadagnyavatsagôtrada Samâdhi-
43. ya Tippaṇṇaṃgaḷa makkaḷu Sûrappaṃgaḷige Kauśi-
44. ka-gôtrada Pemmṇṇaṃgaḷa makkaḷu Krishṇadêvarige-
45. yû Āragada * veṇṭheyada * Chikkakoḍa-nâḍoḷagaṇa Beḷuguḷa-
46. grâma vondanû prasiddha-sîmâ-samanvitavâgi a-
47. kshiṇi âgâmi nidhi-nikshêpa-jala-pâshâṇa si-
48. ddha sâdhya ashṭa-bhôga têja-svâmya sunka kâruka
49. hodake hombaḷi magame-vaṭṭa kaṭṭige saha sa-
50. rvâ-bâdhe-parihâravâgi sarva-mânya-vâgi â-
51. chandra-târakavâgi bhôgisûdendu nûṟippattu hoṃ-
52. nna teṟuva Beḷuguḷa-grâmavanû â Sûrappaṃgaḷi-
53. ge 60 vattaṟa bhâgi â Kṛishṇa-dêvaṃ-gaḷige 60 vatta-
54. ṟa bhâgiyâgi dâna-dhârâ-pûrvaka-vâgi koṭṭa tâ-

(III Plate, Front side.)

55. ṃra-śâsana ‖ dâna-pâlanayôr madhyê dânâ-
56. chchhrêyô nupâlanaṃ ǀ dânât Svargam avâpnôti pâ-
57. lanâd achyutaṃ padaṃ ‖ sva-dattâṃ para-dattâṃ vâ yô ha-
58. (yô ha) rêta vasundharâṃ ǀ sashṭir va [r] sha-sahasrâṇi vi-
59. shṭhâyâṃ jâyatê krimiḥ ‖ sâmânyô' yaṃ dharma-sêtur
60. nṛipâṇâṃ kâle kâlê pâlaniyô bhavadbhiḥ ǀ sarvâ-
61. n êtân bhâvinaḥ pârthivêndrân bhûyô bhûyô yâcha-
62. tê Râmachandraḥ

(in Kannaḍa characters) śrî Virûpâksha.

LL. 1-12. *Translation.*

Om! Salutation to Śambhu beautiful with the *châmara*, that is, the moon touching his lofty head and the foundation pillar for the commencement of the city of the three worlds.

* This is engraved at the bottom of the plate.

May the son of the Daughter of Mountain possessed of the face of a great elephant, (*viz.*, Gaṇapati), who sports constantly with the waters of the Ganges, covering his own body and the whole earth with thick drops of water and thus making the worlds wonder that a great cloud has risen newly, confer on you lovingly happiness and prosperity.

May the great Lord who assumed for sport the body of a Boar, rising on whose tusks from the ocean, the earth looked at the time owing to the huge clear drops of water falling in streams, like a big umbrella of peacock feathers shining with clusters of pearls, confer happiness on you.

LL. 13-31.

In the race of Yadu was born the foremost of kings, Sangama, served by all great kings and possessed of matchless valour and pure fame which has spread to the end of the cardinal regions. His son was the world-famed king Bukka, possessed of dazzling brilliance like the sun, and great glory among kings and whose prowess lighted all the quarters of the earth. Who in the world could adequately praise the fame of king Bukka, which looked like chauries on the tips of the ears of the consorts of the elephants at the cardinal points, like pearls on the parting of the hair (*sîmanta*) on the heads of the ladies in the city of Indra, and like the bright bodices or skins (*kanchuka*) on the bodies of the consorts of the king of serpents in Bhôgavati? To him was born like Râmachandra to Daśaratha, the auspicious king Harihara endowed with all the kingly qualities and possessed of fame which has spread over the world, and devoted to the protection of the Vedas and the twice-born. Having conquered the Karṇâṭa, Kuntaḷa, Konkaṇa, Hoysaḷa, Ândhra, Chôḷa and Pâṇḍya and other kingdoms, and defeated the enemies in battles, this king possessed of unimaginable splendour and a Mahêndra to the world rules the earth with the oceans and mountains. By the glances full of love of Vidyâraṇya, the chief of ascetics, he acquired the empire of knowledge unattainable by other kings.

LL. 31-55.

When this king of kings, the supreme lord of kings, a *bhujanga* (serpent) to kings who break their word, an adamantine cage to refugees, a *pârijâta* to the supplicants, the main root (mûlakanda) of prosperity to dependants, terrifier of hostile kings, expert in all the weapons and sciences.

Adorned with all these several titles, king Vîra-Harihara-Mahârâja was ruling his kingdom extending to the four oceans seated on the throne of Vijayanagari.

In the Śaka year 1306 corresponding to Raktâkshi, on Friday the 12th lunar day of the bright fortnight of Mârgaśîrsha, in the presence of the god Virûpâksha, he granted with the boundaries defined and with the eight rights of possession and

power including the imperishables, future income, treasure on the surface or underground, water springs, minerals, rights which are present and might accrue in future and exempt from all taxes including *sunka* (customs revenue), *kâruka* (tax on artisans ?), *hodake* (tax on thatched roofs ?), *hombaḷi* (interest on money lent ?), *magame* (a portion of the tax on merchants), *vaṭṭa* (brokerage), *kaṭṭige* (tax on fuel ?) and as a *sarvamânya*, to be enjoyed as long as the moon, sun and stars endure, a village Beḷuguḷa situated in Chikka Koḍanaḍ of Âragavênṭheya (division) to Sûrappa, son of Samâdhi Tippaṇṇa of the Jâmadagnya-vatsa-gôtra and Kṛishṇadêva, son of Pemmaṇṇa of the Kauśika-gôtra, disciples of Śrî Vidyâraṇya-Śrîpâda. Of the total revenue of the village Beḷuguḷa, *viz.*, 120 varahas, Sûrappa was to get a portion yielding 60 varahas and Kṛishṇadêva was to get a portion yieldiug 60 varahas. To this effect is the gift made with pouring of water and this is the copper śâsana.

LL. 55-62.

(The usual imprecatory stanzas.) Between making a gift and protecting one already made, making a gift is more meritorious. By making a gift one attains Svarga while by protecting (a previous grant) one attains the Everlasting Region. He who confiscates land given by himself or by others will be born as a worm in dirt for sixty-thousand years. "This bridge of charity is common to all kings. You should protect this from time to time." Thus does Râmachandra beseech again and again all kings to come.

Śrî Virûpâksha.

Note.

This records the gift of a village Beḷuguḷa in Chikka Koḍanâḍu of Âraga-vênṭheya to two disciples of the ascetic Vidyâraṇya by king Harihara II. Nothing is said about the qualifications possessed by the donees or their services. Regarding Harihara, he is said to be born in the lineage of Yadu; his grand-father's name Sangama and his father's name Bukka (I) are both given but not the name of his uncle Harihara I. Among the kingdoms he conquered are given Karnâṭa and Hoysaḷa. His relation to the ascetic Vidyâraṇya is expressed by the statement that by the grace of Vidyâraṇya-munîndra, Harihara II acquired the empire of knowledge unattainable by other kings. This shows that Vidyâraṇya was the spiritual guru of Harihara II but what political power or influence, if any, Vidyâraṇya had in the reign of Harihara II is not stated in this record.

The grant is dated S' 1306 Raktâkshi saṃ. Mâr. śu. 12 and this date agrees with Friday 25th November, 1384, in the reign of Harihara II.

It may be interesting to note that although the honorific plural number is applied to the donees (L. 43) only the singular is used for Harihara (L. 33).

24

Vidyâraṇyapura copper plate grant of Harihara II, King of Vijayanagar, dated Ś1309 in the possession of the Matt at Śringêri.

1 Plate: incomplete.

Nandi Nâgari characters: language Sanskrit up to line 32 and Kannaḍa thereafter.

Size $11\frac{1}{2}'' \times 7\frac{3}{4}''$

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ 2ನೆಯ ತಾಮ್ರಶಾಸನ.

1 ಹಲಗೆ (ಅಪೂರ್ಣ)

ಪ್ರಮಾಣ $11\frac{1}{2}'' \times 7\frac{3}{4}''$

ನಾಗರಾಕ್ಷರ.

(ಮುಂಭಾಗ)

1. ಶ್ರೀ ನಮಸ್ತುಂಗಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರಚಾರವೇ। ತ್ರೈಲೋಕ್ಯನಗರಾರಂ
2. ಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ ॥ ಪಾತು ತ್ರೀಣಿಜಗಂತಿ ಸಂತತಮಕೂಪಾರಾತ್ಸಮಾ
3. ಭ್ಯುದ್ಧರನ್ಧಾತ್ರೀಂ ಕ್ರೋಡಕಲೇಬರಸ್ಸಭಗವಾನ್ಯಸ್ಯೈಕ ದಂಷ್ಟ್ರಾಂಕುರೋ। ಕೂರ್ಮಃ
4. ಕಂದತಿ ನಾಲತಿದ್ವಿರಸನಃ ಪತ್ರಂತಿದಿಗ್ದಂತಿನೋಮೇರುಃ ಕೋಶತಿ ಮೇದಿನೀ
5. ಜಲಜತಿ ವ್ಯೋಮಾಪಿರೋರಂಬತಿ ॥ ಸೂಕ್ಷ್ಮಾವಾಗನಪಾಯಿನೀ ಪರಚಿ
6. ದಾನಂದಾತ್ಮಿಕಾಯಾಪರಾ ಯಾಪಶ್ಯಂತ್ಯಪಿ ಬರ್ಹಿಣೋಡುರಸವ
7. ದ್ವರ್ಣಾನ್ಬಹೂನ್ಬಿಭ್ರತೀ। ಸಂಜಲ್ಪಾತ್ಮತಯಾ ವಿಕಲ್ಪಶಬಲಾ ಯಾ
8. ಮಧ್ಯಮಾ ತಾಬಹಿರ್ವಿದ್ಯಾತೀರ್ಥಮುನೇರ್ನಿರೂಪಣವಿಧಾ ಕ್ವಾಸ್ವೇಪುನ
9. ವೈಖರೀ ॥ ಕರ್ಪೂರದ್ರವಶೀಕರ ಪ್ರಣಯಿನಃ ಕಲ್ಹಾರಮಾಲಾನಿಭಾ
10. ಶ್ಚಂದ್ರಾ ಲೋಕಸಹೋದರಾಃ ಪರಿಣತ ಶ್ರೀಗಂಧಪಾಣಿಂಧಮಾಃ। ದು
11. ಗ್ಧಾಂಭೋಧಿತರಂಗಭಂಗ ಸುಹೃದೋದೀವ್ಯಂತು ವಶ್ರೇಯಸೇ ವಿದ್ಯಾರ
12. ಣ್ಯಗುರೋರ್ದ್ದಯಾಮೃತಮುಚಶ್ಚಿತ್ರಾಃ ಕಟಾಕ್ಷಾಂಕುರಾಃ ॥ ಕಿಂಬ್ರ
13. ಹ್ಮಾ ನಚತುರ್ಮುಖೀ ಕಿಮುಹರಿರ್ದ್ದೋರ್ಷ್ಣೋರ್ನಚಾಂಮ್ರೇಡಿತಂ ಕಿಂವಾಶಂ
14. ಭುರಸೌ ನದೃಷ್ಟಿವಿಷಯೇ ವೈಷಮ್ಯಮಾಲಕ್ಷ್ಯತ। ಇತ್ಯ ಲೋಚ್ಯ
15. ಚಿರವಿನಿಶ್ಚಿತಧಿಯಃ ಪಶ್ಚಾದಿಪಶ್ಚಿದ್ಗಣ ವಿದ್ಯಾರಣ್ಯ
16. ಗುರುಂ ಕಿಮಪ್ಯವಯವಿಜ್ಯೋತಿಃಪರಂ ಮನ್ವತೇ। ಅತ್ಯುದ್ದಂಡಪ್ರ
17. ಚಂಡಪ್ರಕರಣ ವಿವಿಧಗ್ರಂಥ ಸಂದರ್ಭಭೇದಪ್ರತ್ಯಕ್ಷೀಕಾ
18. ರ ಕರ್ಮಕ್ರಮಕುಶಲತರಪ್ರೌಢ ವಾಗ್ಗುಫನಾನಿ ಯಸ್ತುವ್ಯಾ
19. ಖ್ಯಾನಕಾಲೇ ರಚಯತಿ ಹಿಮವತ್ಸಾನು ನಿರ್ಭೇದ ಭಿನ್ನಸ್ವರ್ಜ
20. ದ್ಗಂಗಾಪ್ರವಾಹಾತುಕರಣಮಮಲೋ ಭಾರತೀ ತೀರ್ಥಏಷಃ ॥ ಅಸ್ತಿ
21. ತ್ರೈಲೋಕ್ಯ ಜೀವಾತುರಾಗದಇವ ಮೂರ್ತಿಮಾನ್। ಪರಮಶ್ವಕೋಟೀ
22. ರಪ್ರಥಮಾತರಣಂಶಶೀ ॥ ತದನ್ವಯೇ ಮಹಾತೇಜಾ ಯದುರಾಶೀ
23. ನ್ಮಹೀಪತಿಃ। ಸೋಮವಂಶ್ಯಾಯತ ಶ್ಲಾಘ್ಯಾಯಾದವಾ ಇತಿ ವಿಶ್ರು
24. ತಾಃ ॥ ತೇಷುಶ್ಮತೋಧೂಪ್ತೇ ಜಸ್ವೀ ಶ್ರೀಸಂಗಮನೃಪಾತ್ಮಜಃ ವೀರ
25. ಶ್ರೀಮಂಗಲಾದರ್ಶೋ ವೀರಶ್ರೀ ಬುಕ್ಕಭೂಪತಿಃ ॥ ವಿದ್ಯಾತೀರ್ಥ

26. ಜ್ಞನಿಮತಿಶುಭಭಾರತೀ ತೀರ್ಥಪದ್ಮೇ ನಿತ್ಯವ್ಯಕ್ತಾದ್ವಯಚಿ
27. ದಮ್ಯಭಾನಂದ ಸೌರಭ್ಯಭಾಜಿ । ವಿದ್ಯಾರಣ್ಯದ್ಯುಮಣಿವಹಿ

(ಹಿಂಭಾಗ)

28. ಮಪ್ರಾಪ್ತಲಕ್ಷ್ಮೀವಿಕಾಸೇ ಭೂಯೋಭೂಯೋ ವಿಹರತಿ ಸುಖೀಬುಕ್ಕಭೂಪಾ
29. ಲಹಂಸಃ ॥ ತತ್ಕಟಾಕ್ಷೇಣ ತದ್ರೂಪಂದಧತಾಬುಕ್ಕ ಭೂಪತೇಃ । ಅವಿರಾಸೀ
30. ದ್ಧರಿಹರಕ್ಷೀರಾಬ್ಧೇರಿವ ಚಂದ್ರಮಾಃ ॥ ವಿಜಿತಾರಾತಿವ್ರಾತೋವೀ
31. ರ ಶ್ರೀಹರಿಹರಕ್ಷಮಾಧೀಶಃ । ಧರ್ಮಬ್ರಹ್ಮಾಧ್ವನ್ಯಃ ಕಲಿಂಸ್ವಚ
32. ರಿತೇನ ಕೃತಯುಗಂಕುರುತೇ ॥ ಸ್ವಸ್ತಿಶ್ರೀಜಯಾಭ್ಯುದಯ ಶಕವರ್ಷ
33. ೧೩೦೮ ಕ್ಷಯ ಸಂವತ್ಸರದ ಜ್ಯೇಷ್ಠ ಬಹುಲ ೧೩ ಶನಿವಾರದ
34. ಲು ಶ್ರೀಮನ್ಮಹಾರಾಜಾಧಿರಾಜ ಪರಮೇಶ್ವರ ಅರಿರಾ
35. ಯ ವಿಭಾಡ ಭಾಷೆಗೆ ತಪ್ಪುವ ರಾಯರ ಗಂಡ ಶ್ರೀ ವೀರಪ್ರತಾಪ
36. ಹರಿಹರ ಮಹಾರಯರು ಶ್ರೀ ವಿದ್ಯಾರಂಣ್ಯ ಶ್ರೀಪಾದಂಗಳು ಪರಿ
37. ಪೂರ್ಣ್ಣರಾದಲ್ಲಿ ಪಂಪಾಕ್ಷೇತ್ರದಲ್ಲ ಶ್ರೀ ವಿರೂಪಾಕ್ಷ ದೇವರ ಸನ್ನಿಧಿ
38. ಯಲಿ ಆರಗದವೇಂಠೆಯದೊಳಗಣ ಕಿಕ್ಕುಂದ ನಾಡೊಳಗೆ ವರ
39. ಹ್ಹಗ ೪೦೦ ಹೊಂನು ಸಾತಳಿಗೆಯ ನಾಡಮೇಲುಭಾಗಿಯೊಳಗ
40. ಣ ಹಗಡೂರು ಗ್ರಾಮ ತೆಱುವುದು ವರಹಗದ್ಯಾಣ ೧೦೦ ಉಭ
41. ಯಂ ವರಹಗದ್ಯಾಣ ೫೦೦ ಹೊಂನಿನಸ್ಥಲವ ನೂಱುವೃತ್ತಿಯಾಗಿಮಾ
42. ಡಿ ಸಿಂಗೇರಿಯ ಗ್ರಾಮಾಶ್ರಿತ ಮಹಾಜನಂಗಳಿಗೆ ಶ್ರೀ ವಿದ್ಯಾರಂಣ್ಯ
43. ಪುರವಾಗಿಮಾಡಿ ದಾನಧಾರಾಪೂರ್ವಕವಾಗಿ ಕೊಟ್ಟ ತಾಮ್ರಶಾಸನ
44. ಆ ವಿದ್ಯಾರಂಣ್ಯಪುರವಾದ ಕಿಕ್ಕುಂದ ನಾಡನಡುಭಾಗಿಯಲ್ಲಿ ಪೂರ್ವದ
45. ತ್ತಹೊಱಗಾಗಿಕೆಇ ೭ ಕಂಶೀಕೆ ೧ ಶೆಡೆ ೨ ಕಂತೆಱುವ ವರಹ ಗದ್ಯಾಣ ೧೨೭
46. ಹ ೪ ಮೇಲುಭಾಗಿಯಲಿ ಪೂರ್ವದತ್ತ ಹೊಱಗಾಗಿ ಕೆಇ ೧೧ ಕಂಶೀಕೆ
47. ೩ ಅರಶೆಡೆಗೆ ತೆಱುವ ವರಹ ಗದ್ಯಾಣ ೨೫೨ ಮಲೆಗೊಡಗೆ
48. ಗಳಿಂದ ತೆಱುವ ವರಹ ಗದ್ಯಾಣ ೨೦ ಹೊಂನೂ ಹ ೬ ಅಂತುಗದ್ಯಾಣ
49. ೪೦೦ ಹಗಡೂರ ಭಾಗಿಯಿಂದ ವರಹ ಗದ್ಯಾಣ ೧೦೦ ಉಭಯಂ
50. ವರಹಗದ್ಯಾಣ ೫೦೦ ಕಂಪ್ರತಿವೃತ್ತಿ ೧ ಕಂ ೫ ಹೊಂನಿನರೆ
51. ಕದಲ್ಲಿ ಶ್ರೀ ವಿಶಂಕರದೇವರಿಗೆ ವೃತ್ತಿ ೧ ಭಾರತೀರಾಮ
52. ನಾಥದೇವರಿಗೆ ವೃತ್ತಿ ೧ ವಿದ್ಯಾವಿಶ್ವೇಶ್ವರದೇವರಿಗೆ ವೃ
53. ತ್ತಿ ೧ ಜನಾರ್ದ್ದನದೇವರಿಗೆ ವೃತ್ತಿ ೧ ಅಂತು ದೇವಸ್ಥಾನ
54. ಗಳಿಗೆ ವೃತ್ತಿಗಳು ೪ ಬ್ರಹ್ಮದಾಇಗೆ ಋಕ್ಶಾಖೆಯವ
55. ಸಿಷ್ಠಗೋತ್ರದ ಕೊಮದೇವಭಟ್ಟರ ಮಕ್ಕಳು ರಾಮಕ್ರ

Transliteration.

I. A.

1. śrî namas tuṃga-śiraś-chuṃbi-chandra-châmara-châravê । trailôkya-nagarâraṃ-
2. bha-mûlastaṃbhâya Śambhavê ॥ pâtu trîṇi jaganti santatam akûpârât samâ-

3. bhyuddharan dhâtrîṁ krôḍa-kalêbaras sa bhagavân yasyaika-daṃshṭrâṁ-kurô[1] । kûrmaḥ
4. kandati nâḷati dvirasanaḥ patramti dig-dantinô Mêruḥ kôśati mêdinî
5. jalajati vyômâpi rôraṃbati ॥ sûkshmâ vâg anapâyinî para-chi-
6. d-ânaṃdâtmikâ yâ parâ yâ paśyantyapi barhiṇôḍurasava-
7. d varṇṇân [b] ahûn bibhratî । saṃjalpâtmatayâ vikalpa-śabalâ yâ
8. madhyamâ tâ bahir Vidyâtîrtha-munêr nirûpaṇa-vidhau kvâ svê[2] puna [r]
9. vaikharî ॥ karpûra-drava-śîkara-praṇayinaḥ kalhâra- mâlâ-nibhâ-
10. ś chandrâlôka-sahôdârâḥ [3]pariṇata-śrîgandha-pâṇiṃdhamâḥ । du-
11. gdhâṃbhôdhi-taraṃga-bhaṃga-suhṛidô dîvyantu vaś [ś] rêyasê Vidyâra-
12. ṇya-gurôr ddayâmṛita-muchaś chitrâḥ kaṭâkshâmkurâḥ ॥ kiṃ Bra-
13. hmâ na chaturmukhî kimu Harir ddôshṇôr na châṃmrêḍitaṃ kiṃ vâ Śaṃ-
14. bhur asau na dṛishṭi-vishayê vaishamyam âlakshyata । ityalôchya[4]
15. chira [ṃ] viniśchita-dhiyaḥ paśchâd [v] ipaśchid-gaṇa[5] Vidyâraṃṇya-
16. guruṃ kim apy avayavi jyôtiḥ paraṃ manvatê । atyuddaṃḍa-pra-
17. chaṃḍa-prakaraṇa-viviḍha-graṃtha-saṃdarbha-bhêda-pratyakshî-kâ-
18. ra-karma-krama-kuśalatara-prauḍha-vâg-guṃphanâni yas tu vyâ-
19. khyâna-kâlê rachayati Himavat-sânu-nirbhêda-bhinna-spharja-[6]
20. d-Gaṃgâpravâhâtukaraṇam[7] amalô Bhâratî-tîrtha êshaḥ ॥ asti
21. trailôkya-jîvâtur âgada iva mûrttimân । paramaśva-kôṭî-
22. ra-prathamâ-taraṇam Śaśî ॥ tad-anvayê mahâtêjâ Yadur âsî-
23. n mahîpatiḥ । Sôma-vaṃśyâ yataś [ś] lâghyâ Yâdavâ iti viśṛi-
24. tâḥ ॥ têshu śṛitô bhûp têjaśvî śrî Saṃgamanṛipâtmajaḥ vîra-
25. śrî-maṃgalâdarśô vîra-śri-Bukka-bhûpatiḥ ॥ Vidyâtîrtha-[8]
26. j janimati śubha[9] Bhâratî-tirtha-padmê nitya-vyaktâdvaya-chi-
27. d-amṛibhâ[10] nanda-saurabhya-bhâji । Vidyâraṇya-dyumaṇi-mahi-

I. B.

28. ma-prâpta-lakshmî-vikâsê bhûyô bhûyô viharati sukhî Bukka-bhûpâ-
29. la-haṃsaḥ ॥ tat-kaṭâkshêṇa tad-rûpaṁ dadhatâ Bukka-bhûpatêḥ । avirâsî-
30. dd Harihara kshîrâbdhêr iva chandramâḥ ॥ vijitârâti-vrâtô vî-
31. ra-śrî-Harihara-kshamâdhîśaḥ । dharma-bramhmâdhvanyaḥ Kaliṃ sva-cha-
32. ritêna Kṛitayagaṁ kurutê ॥ svasti śrî-jayâbhyudaya Śaka-varsha
33. 1309 Kshaya- saṃvatsarada Jyêshṭha bahula 13 Śanivârada-
34. lu śrîman mahârâjâdhirâja râjaparamêśvara arirâ-
35. ya-vibhâḍa bhâshege-tappuva-râyara-gaṇḍa śrî vîra-pratâpa
36. Harihara-mahârayaru śrî Vidyâraṃṇya-śrîpâdaṃgaḷu pari-
37. pûrṇṇarâdalli Paṃpâkshêtradalli śrî Virûpâksha-dêvara sannidhi-

[1] Read damshtrâmkurê. [2] Read Kvâstê. [3] Read sahôdarâh. [4] Read ityâlôchya. [5] Read ganô. [6] Read sphûrjad. [7] Read pravâhânukaranam. [8] Read Vidyâtirthâ. [9] Read subhê. [10] Read amṛita.

38. yali Âragada vêmṭheyadoḷagaṇa Kikkuṃda-nâḍôḷage vara-
39. ha ga 400 hoṃnu Sâtaḷigeya-nâḍa mêlubhâgiyoḷaga-
40. ṇa Hagaḍûru-grâma teṟuvudu varaha gadyâṇa 100 ubha-
41. yaṃ varaha gadyâṇa 500 hoṃnina sthalava nûṟu vṛittiyâgi mâ-
42. ḍi Siṃgêriya grâmâśrita-mahâjanaṃgaḷige śrî Vidyâraṃṇṇya-
43. puravâgi mâḍi dâna-dhârâpûrvakavâgi koṭṭa tâmra-śâsana
44. â Vidyâraṇya-puravâda Kikkuṅda-nâḍa naḍu-bhâgiyalli pûrvada-
45. tta hoṟagâgi kei 7 kaṃ śîke 1 śeḍe 2 kaṃ teṟuva varaha gadyâṇa 127
46. ha 4 mêlubhâgiyali pûrvadatta hoṟagâgi kei 11 kaṁ śîke
47. 3 araśeḍege teṟuva varaha gadyâṇa 252 malegoḍage-
48. gaḷiṃda teṟuva varaha gadyâṇa 20 honnû ha 6 aṃtu gadyâṇa
49. 400 Hagaḍûru bhâgiyiṁda varaha gadyâṇa 100 ubhayaṁ
50. varaha gadyâṇa 500 kaṁ prativṛitti 1 kaṁ 5 honnina le-
51. kadalli śrî Vi[dyâ] Śaṁkara-dêvarige vṛitti 1 Bhâratî-Râma-
52. nâtha-dêvarige vṛitti 1 Vidyâ-Viśvêśvara-dêvarige vṛi-
53. tti 1 Janârdda [na] dêvarige vṛitti 1 antu dêvasthâna-
54. gaḷige vṛittigaḷu 4 brahmadâige Ṛikśâkheya Va-
55. sishṭha-gôtrada Koma-dêva-bhaṭṭara makkaḷu Râmakṛi-

Translation.

LL. 1-2.

The usual stanza in praise of Śambhu.

LL. 3-5.

May the Lord who took the body of a boar raising the earth from the ocean and whose tusk resembling a sprout has the great Tortoise as its root, the serpent (Śêsha) as the stalk, the elephants of the quarters as its leaves, the Mêru (mountain) as its bud, the earth as its lotus flower, and the sky as the bee (in it)—protect the three worlds constantly.

LL. (5-9.)

Where is the kind of speech capable of describing Vidyâtirtha muni? Is it the *Para* which is a very fine kind of speech, extending everywhere and dealing with the knowledge and bliss of God? Is it the *Paśyantî* assuming varṇas various (letters, colours) like the peacock's feathers, stars and *rasa* (figures of speech, tastes, etc.)? Is it the *Madhyamâ* full of (children's) prattle (saṃjalpâtmatâ) and uncertain and variegated (vikalpa-śabala)?

LL. (9-16.)

May the wonderful glances of Vidyâraṇya which resemble showers of camphor dust, garlands of the *kalhâra* flower, rays of the moon, sandal paste and waves of the Milky Ocean and which shower the nectar of compassion bring you happiness! Can he be Brahma? He has not got four faces. Can he be Vishṇu? He has not

got four arms. Can he be Śiva? No oddness of the eyes is observed in him. Having thus argued for a long time, the learned have come to the conclusion that Vidyâraṇya is the supreme light incarnate.

LL. (16-20.)

The impressive and dignified discourses delivered by Bhâratîtîrtha when expounding various works treating of abstruse subjects resemble the uninterrupted flow of the Ganges from the slopes of the Himâlayas. There is the moon descended first from the top of Śiva's head, who is like an incarnation of the medicine which gives life to the three worlds. [This stanza is faulty.]

LL. (21-25.)

In his race was born the highly glorious king Yadu, after whom kings of that race became known as the Yâdavas. Among them was the bright and valiant king Bukka, son of Sangama and an auspicious hand-mirror to the goddess of heroism.

LL. (25-29.)

The swan Bukka sports happily near the lotus Bhâratîtîrtha, which having sprung from Vidyâtîrtha (otherwise the water of learning) possesses the fragrance of joy from the nectar of the knowledge of non-dualism ever manifest and expands by the rays of the sun Vidyâraṇya.

LL. (29-32.)

From Bukka who through his grace assumed his form was born Harihara as the moon from the Milky Ocean. The valiant king Harihara has conquered all the enemies, is a traveller in the path of dharma and Brahma and converts Kaliyuga into Kṛitayuga by his pure conduct.

LL. (32-43.)

Be it well. In the victorious and prosperous śaka year 1309 corresponding to the year Kshaya, on the 13th lunar day of the dark half of Jyêshṭha, on Saturday, the illustrious mahârâjadhirâja, a paramêśvara to kings, champion over hostile kings, conqueror of kings who break their word, the valiant Harihara-mahârâya, on the death of Vidyâraṇya-śrîpâda (*paripûrṇarâdalli*) granted at Pampâkshêtra in the presence of the god Virûpâksha, lands of the annual income of 400 varaha gadyâṇas situated in Kikkunda-nâḍu of the Âraga-venṭheya and also lands of the annual income of 100 varaha gadyâṇas situated in the village Hagaḍûr in the upper part (*mêlubhâgi*) of Sâtaḷige-nâḍ, altogether lands of the total annual revenue of 500 varaha gadyâṇas, dividing the same into 100 vrittis, to the mahâjanas of the village Singeri with the pouring of water, constituting the lands into the village Vidyâraṇyapura. To this effect is this copper śâsana granted.

LL. (44-55.)

In that Vidyâraṇyapura, in the middle portion of Kikkunda-nâd, excluding the previous grants seven *keyis* (fields of wet land), *śike* one and *seḍes*[1] 2 (divisions of land), are to pay (every year) 127 gadyâṇas and four haṇas. In the upper portion (*melubhâgi*), excluding previous grants, 11 *keyis*, 3 *sîke*, and *seḍe* ½ pay 252 *gadyânas*; the *malegoḍage* lands (hilly lands paying only a small sum for rent? pay 20 gadyâṇas and six haṇas: altogether the income is 400 gadyâṇas. Lands in Hagaḍûr yield a revenue of 100 gadyâṇas. The two together bring a revenue of 500 varaha gadyâṇas.

These lands of the annual revenue of 500 gadyâṇas were to be divided into vrittis, each vṛitti consisting of lands of the revenue of five gadyâṇas (or hons): Of these one vṛitti was to be given to god Vi (dyâ) śankara; one to god Bhâratîrâmanâtha! one to god Vidyâviśvêśvara; one to God Janârdana; altogether four vṛittis (were to be given) to the temples. Grants to Brahmans: To Râmakri......, son of Komadêvabhaṭṭa, of Rikśâkhâ and Vasishṭha-gotra.... (Here the plate stops).

Note.

This inscription is of great interest as it gives us the approximate date of the death of the famous guru Vidyâraṇya and the establishment of the agrahâra named Vidyâraṇyapura in his memory by the king Harihara II of Vijayanagar. It also shows us the relation of Vidyâraṇya to Vidyâtîrtha on the one hand and to Bhâratîtîrtha on the other and also of king Bukka I to each of these gurus. Unfortunately, the inscription is incomplete consisting of one plate only. The text of this has been already published with a facsimile in plate XIV and pages 38-9 and summary and notes published in pp. 58-59 of the Mysore Archæological Report for 1916. As however it is a very important record and considerable information has been added since regarding Vidyâraṇya, the inscription has been published once again with the text, full translation and notes.

Paleography.

The characters are Nâgari except numerals in lines 33 (1309), 40 (100), 41 (500) etc., which are in Kannaḍa. The letters are clear and well-formed and uniform. They differ from the later Deva-Nâgari characters.

See letters	śa	in lines	1, 2, 4
	cha	,,	1
	ra	,,	1, 4
	ṇa	,,	2
	ja	,,	2, 5, 16

[1] The exact meaning of these terms *keyi*, *sîke* and *seḍe* is not known. For seḍe see also E. C. V. Belur 176.

	ksha	in lines	5, 17, 28
	tha	,,	8,17,52
	ṛi	,,	54
	dha	,,	8,17
	i	,,	14,21,23
	e	,,	20 & ai in line 50
	a	,,	20
	gha	,,	23
	ho	,,	41, etc. } are peculiar.
	me	,,	39 }
but	ho	,,	39 is the usual form.
so also	me	,,	46

Language.

Language is Sanskrit verse up to line 32 and Kannaḍa prose from line 33 to the end. There are several mistakes in the writing but not in composition. Even some of the stone inscriptions whose genuineness is not doubted do contain many mistakes. Such mistakes are due to the scribe and not to the author. In this inscription, no such irregularities in language are found. The Sanskrit stanzas are of a high order of scholarship.

Date.

The date is given in line 33—S' 1309 Kshaya sam. Jyesh. ba. 13 S'a. S' 1308 is Kshaya and S' 1309 is Prabhava. If we take the cyclic year as correct, the given details of dating correspond to Saturday 26th May 1386. The week-day as given is correct and the date is regular and falls in the reign of Harihara II. If we take Ś 1309 as the year intended, the date would correspond to 14th June 1387, a Friday and not Saturday as stated in the grant.

Other Particulars.

The grant was made by King Harihara II (who is given imperial titles) in the record from his capital Pampâkshêtra (or Hampe). He is praised as *dharma-brahmâdhvanya*, a traveller in the path of dharma and Brahma. The fine stanza in lines 25-29 indicates the relation between the gurus Vidyâtîrtha, Vidyâraṇya and Bhâratîtîrtha. According to this Vidyâtîrtha seems to be the guru of Bhâratî-tîrtha. Vidyâraṇya is styled the sun by whose rays the lotus Bhâratî-tîrtha expands and this would indicate that he stood in the form of a teacher or senior to Bhâratîtîrtha. The invocatory stanzas in the beginning of this inscription indicate the same order: Vidyâtîrtha, Vidyâraṇya and Bhâratîtîrtha. We shall see later that the Kaḍita of Sringeri Matt of 1382 also follows the same order. The

semi-historical narrative Vidyâraṇyakâlajnâna as also the Râjakâlanirṇaya which was composed probably at the end of the 16th century (see M.A.R. 1932, p. 10) also tells us that Vidyâraṇya was the disciple of Vidyâśankara (or Vidyâtîrtha) and that Bhâratîtîrtha was his junior or disciple as he is said to have written the work under the orders of Vidyâraṇya. Guruvamśakâvya, a poem of the 18th century giving the history of the gurus of the Śringêri Matt according to the Śringêri tradition, tells us that Vidyâraṇya and Bhâratîtîrtha both took *sanyâsa* from Vidyâtîrtha, that they were both brothers, Vidyâraṇya being the elder of the two by birth but that he was initiated as a sanyâsi, some time after his younger brother. But other legends of a later date make Bhâratîtîrtha direct guru of Vidyâraṇya, *e.g.* Maṇimanjarîbhêdinî, a poem of 19th century A.D. and Keḷadinṛipavijaya, a Kannaḍa prose work composed at the end of the 18th century. The evidence of the present inscription seems to indicate that Vidyâraṇya was senior to Bhâratîtîrtha.

That Bukka I respected all the three gurus of Śringêri Matt, Vidyâtîrtha, Vidyâraṇya and Bhâratîtîrtha and that Harihara II showed great reverence to Vidyâraṇya is also clear from this record. He is stated to have founded an agrahâra named Vidyâraṇyapura in memory of Vidyâraṇya after his death. Stories of a later date make Harihara I the establisher of both Vidyâraṇyapura and Śringêri Agrahâras. (E. C. VI. Sringeri 13 of 1652; No. 35 of M. A. R. 1925 of 1652 Machcheri copper plate copy).

The present record speaks of the grant of Vidyâraṇyapura made by Harihara II on the death of Vidyâraṇya. It has to be remembered that the word used is "paripûrṇarâdalli" which means "When he became full." Metaphorically it might mean "When he became united with Brahman or God," or "When he died." The word *pûrṇa* is used to describe the Brahman or God in the Upanishadic verse pûrṇamadah pûrṇam idam pûrṇât pûrṇam udachyate, etc. It is a rule even now to refer to the death of an ascetic of the Advaita sect as *brahmîbhûta*, having become one with Brahma. Whether the date given in the record indicates the date of the grant of the Agrahâra or of the death of Vidyâraṇya cannot be determined. Sometime must have elapsed before the report of the death of the Vidyâraṇya reached Harihara II and he issued orders for the grant of an agrahára in his memory. The only objection to this comes from the Bangalore Inam Office copper plate grant noticed in p. 14 of Mysore Archæological Report for 1908. That record speaks of a money grant made by Harihara II to certain Brahmins in the presence of Vidyâraṇya and the date of the grant is given as Tuesday, Karkâṭaka Sankrânti day, being the 13th lunar day of the bright half of second Âshâḍha in the year Kshaya S' 1308 equivalent to July 10, 1386 A.D. 1½ months later than the present record.[1] There must be some mistake in the dating of the copper plate or

[1] The details of the date are taken from the office copy of the record.

the grant cited therein was made earlier and was engraved on a later date, the later date being given in the record.

Further the present inscription speaks of vrittis of land granted for four temples at Śringêri in ll. 51-53. Of these if we exclude Janârdana temple all the other three temples seem to be *samâdhi* temples, raised for the three gurus of Śringeri Matt who had died at Śringêri. Vi . . . . . . Śankara is Vidyâśankara temple at Sringêri raised in memory of the death of Vidyâtîrtha. The other two temples Bhâratîrâmanâtha and Vidyâviśvêśvara may on this analogy refer to the samâdhi-temples raised in memory of Bhâratîtîrtha and Vidyâraṇya. As this copper śâsana can only have been composed some time after the death of Vidyâraṇya, there is no difficulty in supposing that the śâsana refers to a grant to a temple raised newly in memory of Vidyâraṇya. The Matt authorities at Sringêri are unable to identify any of the gurus in whose memory the 12 samâdhi temples near the Vidyâśankara temple were set up. There is a tradition that Vidyâraṇya died at Hampe. But this may be a later invention and it is difficult to say whether the Vidyâraṇya who died at Hampe is not a later Vidyâraṇya of the Śringêri Matt of the time of Kṛishṇarâya (M. A. R. 1916, p. 18) who is said to have lived and preached near Hampe and is believed by some to be the founder of the Kûḍali Matt. The Guruvamśakavya refers to a temple built at Śringeri in memory of Bhâratîtîrtha (M. A. R. 1928, p. 17) and Vidyâraṇyakâlajnâna speaks of a temple of Vidyâraṇya yôgi at Śringêri. (See M.A.R. 1932, p. 101.)

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Bhânuvaḷḷi copper plate grant of Harihara II dated Ś 1319 in the possession of the Matt at Śringêri.

3 Plates. Nandi Nâgari characters. Sanskrit language.

Size $7\frac{1}{2}'' \times 4\frac{1}{2}''$

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ 3ನೆಯ ತಾಮ್ರಶಾಸನ.

3 ಹಲಗೆಗಳು ಉಂಗರವಿಲ್ಲ.

ಪ್ರಮಾಣ $7\frac{1}{2}'' \times 4\frac{1}{2}''$.

ನಾಗರಾಕ್ಷರ.

(1ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

1. ಶ್ರೀಗಣಾಧಿಪತಯೇನಮಃ। ನಮಸ್ತುಂಗಶಿರಃ
2. ಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೇ । ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ
3. ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ । ಅವ್ಯಾದವ್ಯಾಹತೈಶ್ವರ್ಯ ಕಾರ
4. ಣಂ ವಾರಣಾನನಃ । ವರದಸ್ತೀವ್ರತಿಮಿರಮಿಹಿರೋ
5. ಹರನಂದನಃ । ಶ್ರೀಮಾನಾದಿವರಾಹೋಯಃ ಶ್ರಿಯಂ ದಿಶ
6. ತು ಭೂಯಸೀಂ । ಗಾಢಮಾಲಿಂಗಿತಾ ಯೇನ ಮೇದಿನೀ ಮೋದ
7. ತೇ ಸದಾ । ಅಸ್ತಿ ಕಂಸ್ತುಭಕಲ್ಪದ್ರುಕಾಮಧೇನು ಸಹೋ
8. ದರಃ । ರಮಾನುಜಃ ಸುಧಾನಾಥಃ ಕ್ಷೀರಸಾಗರ ಸಂಭವಃ

9. ವುದಭೂದಂನ್ವಯೀತಸ್ಯ [ಯ] ದುರ್ನಾಮ ಮಹೀಪತಿಃ । ಪಾಲಿತಂ
10. ಯತ್ಕುಲಯೇನ ವಾಸುದೇವೇನ ಭೂತಲಂ ಅಭೂತಸ್ಯ
11. ಕುಲಶ್ರೀಮಾನ ಭಂಗುರು ಗುಣೋದಯಃ । ಅಪಾಸ್ತದುರಿ
12. ತಾಸಂಗ ಸಂಗವೋ ನಾಮಭೂಪತಿಃ । ಆಸಂನ್ ಹರಿ
13. ಹರಃ ಕಂಪರಾಯೋ ಬುಕಮಹೀಪತಿಃ । ಮಾರಪೋ
14. ಮುದಪಶ್ಚೇತಿ ಕುಮಾರಾಸ್ತಸ್ಯ ಭೂಪತೇಃ । ಪಂಚಾ
15. ನಾಮಧ್ಯಗತೇಷಾಂ ಪ್ರಖ್ಯಾತಂಬುಕ ಭೂಪತಿಃ । ಪ್ರಚಂ
16. ಡ ವಿಕ್ರಮೋಮಧ್ಯೇ ಪಾಂಡವಾನಾಮಿವಾರ್ಜುನಃ । ದಿ
17. ಕರೀಂದ್ರ ದುರಾಧಾರಾ ದಕ್ಷಿಣಸ್ಕಂಧ ಬಂಧು
18. ರಃ । ಬುಕರಾಯಸ್ತತ ಶ್ರೀಮಾನಾಸೀದಾಹವಕ
19. ರ್ಕಶಃ । ಯಸ್ಯೋಥೇಯುಧರಂಗೇ ವಿಧಯತಿಪ
20. ರಿತಃ ಸ್ತಾಂಡವಂ ಮಂಡಲಾಗ್ರೇ । ವಕ್ರೇ ಶುಷ್ಕಾ
21. ಸ್ತುರುಷ್ಕಾ ವಿಧಯತಿ ಪರಿತಃ ಕೊಂಕಣಃ
22. ಸಂಕಪಾರ್ಥಃ । ಅಂಧ್ರಾರಂಧ್ರಾಣಿ ಧಾವಂತ್ಯಥ್ಯ
23. ತಿ ಮಧಿಗಿರೇ ಗುರ್ಜರಾರ್ಜರಾಂಗಾಃ ಕಾಂಬೋ
24. ಜಾಚ್ಛಿಂನಧೈರ್ಯಾಃ ಸಪರಿಸಮಧವಃ ಪ್ರಾಪ್ತ

(2ನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

25. ಭಂಗಾಃಕಲಿಂಗಾಃ । ರಾಜಾಧಿರಾಜಸ್ತೇಜಸ್ವೀ
26. ಯೋರಾಜಪರಮೇಶ್ವರಃ । ಮೂರುರಾಯರಗಂಡಾ
27. ಖ್ಯಃ ಪರರಾಯ ಭಯಂಕರಃ । ಹಿಂದುರಾಯಸುರ
28. ತ್ರಾಣ ದುಷ್ಟಶಾರ್ದುಲಮರ್ದನಃ । ತಸ್ಯ ಗೌರಾಂಬಿ
29. ಕಾನಾಮ ಮಹಿಷೀ ಸಮಜಾಯತ । ಮಾನನೀಯಗು
30. ಣಾಮಾನಾವಲಭಸ್ಯ ಯಥಾರಮಾ ಕಪರ್ದಿನಾಥ ಗೌರೀ
31. ಶಚೀವ ನಮುಚಿ ದ್ವಿಷಃ । ಪಿತಾಮಹಸ್ಯಸಾವಿತ್ರೀಚ್ಛಾ
32. ಯಾದಿನಮಣೇರಿವ । ವಿಲಾಸವಿಧ್ರಮೋಲಾಸತಿ
33. ರಸ್ಕೃತತಿಲೋತಮಾಃ । ಅನುಸೂಯಾಪಿ ಸಾಸೂಯಾ ಯತ್ಕ
34. ತಿವ್ರತ್ಯಸ್ಯಸಂಪದಾ । ಅಹೀನಭೋಗಸಂಶಕ್ತ್ರ
35. ಸೌರಾಜಶಿಖಾಮಣಿಃ । ತಸ್ಯ ಹರಿಹರಂ ಗೌಯಾ
36. ಕುಮಾರಮುದಪಾದಯತ್ । ಸಿಷ್ಟಾಂನ್ ಸಂರಕ್ಷಿತಾ ಯ
37. ಸ್ಯ ದುಷ್ಟಾನಾಮಪಿನಿಗ್ರಹಃ । ಲಬ್ಧಾರ್ಥೈರ್ವಿದುಷಾಂ
38. ಸಾರ್ಥೈರ್ಶಾ ಘ್ಲೋಘ್ಯೇ ಹರಿಹರಾತ್ಮನಃ । ಯಸ್ಮಿನ್‌ಷೋಡ
39. ಶದಾನಾನಾಂಶಸಾಪರಿಶೋಭತೇ । ದಾನಾಂಬುಧಾರ
40. ಯಾ ತಸ್ಯವಧಂತೇ ಧರ್ಮಪಾದಪಾಃ । ಶಕಾಬ್ದೇವಸು
41. ಚಂದ್ರಾಗ್ನಿ ವಿಧುನಾಯುತವತ್ಸರೇ । ಧಾತ್ರುಮಾ
42. ಫೇಶಿತೇಪಕ್ಷೇ ಸಪ್ತಮ್ಯಾಂಗಹಿಥೌ । ತುಂಗಭ
43. ದ್ರಾನದೀತೀರೇ ಶ್ರೀವಿರೂಪಾಕ್ಷ ಸಂನಿಧೌ ।
44. ಆ ರಂಗರಾಜ್ಯೇ ಮಲೆನಾಡುಕೇಚ ಮಹತರೇ ಕಾರ
45. ಕಳೇಡಸೀಮ್ನಿ । ಬೆಲಾರೇ ನಾಮಖ್ಯಮಶ್ನುವಾನೇ
46. ಮನೋಹರಾಯಾಂ ಮತತಿಪ್ರತೀತೇಂ । ಹಾಲುಮುತ್ತೂ

47. ರಿಕೋಗ್ರಾಮಾತ್ಪಶ್ಚಿಮಾಶಾಮುಪಾಶ್ರಿತಂ । ಹೊ
48. ಲಲೂರಾಂಹ್ವಯಾಗ್ರಾಮಾತ್ಪೂರ್ವಸ್ಯಾಂದಿಶಿ ಸಂ

(2ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

49. ಸ್ಥಿತಂ । ಕೆಂದಂಟ್ಟಗೋಮುಭಿಧಾ ಗ್ರಾಮಾದ ವಾಚ್ಯಾಂ
50. ದಿಶಮಾಗತಂ । ಶ್ರೀಮಚ್ಚೀಕರಡಿಕಾಗ್ರಾಮಾ
51. ದುದೀಚ್ಯಾಂ ದಿಶಮಾಗತಂ । ಛಾನುವಳ್ಳೀತಿನಾ
52. ಮಾನಂ ತ ತೋಹರಿ ಹರಾಖ್ಯಯಾ । ತಟಾಕಾರಾಮ
53. ಸಂಯುಕ್ತಂಮಂ ಸಭೋಗಸಮಂನ್ವಿತಂ । ಹಿಂಮಾಂಶ
54. ವೇ ಕಾಶಿಕವಂಶ ಸಿಂಧೋರಗ್ರೇಸರಾಯಾಖಿ
55. ಲಯಾಜುಷಾಣಾಂ । ವೇದಾಂತ ನಿಷ್ಠಾಯಚಕಾರಣಿ
56. ಕ್ಯ ಶ್ರೀಮಾಧವೇಂದ್ರಾರ್ಯಧಿಪಾತ್ಮಜಾಯ । ಶ್ರೀ ಮಾ
57. ಧವೇಂದ್ರಾಂಯಸಮಾಶ್ರಿ ತಾಪಸ್ತಂಬಾಖ್ಯ ಸೂತ್ರಾಯ ದಯಾ
58. ಕರಾಯ । ನಿಧಾನ ನಿಕ್ಷೇಪಮುಖಾಷ್ಟ ಭೋಖಾಕಾ
59. ರಯೋಗತಂಬಹು ಸಸ್ಯಪೂರ್ನಂ । ಆ ಚಂದ್ರ ತಾರಾರ್ಕಮ
60. ದಾದಮುಷ್ಮೈಮದಾನ್ಮದಾ ಧರಿಹರರಾಯಭೂಪಃ ।
61. ಯಶಸ್ವೀ ಯಜಮಾನೋಸೌ ಮಾಧವಾಖ್ಯ ಸತಾಂವರ ಃ
62. ವಿಂಶದ್ವೃತಿಭಿರಾಖ್ಯಾತಂ ಸರ್ವಸಸ್ಯಫ (ಲೈ)
63. ಲೈರ್ಯುತಂ । ಸಪಂಚದಸವೃತೀಶ್ಚ ವೇದವಿದ್ಭ್ಯಃ
64 ಸ್ತಥಾದಶ । ನಾನಾಶಾಖಾಭಿಧಾಗೋತ್ರ ಸೂತ್ರಾಸ್ತೇ
65. ತೇಮಹೀಸುರಾಃ । ವೃತ್ತಿಮಂತೋವಿಲಿಖ್ಯಂತೇ ವೇದ
66. ವೇದಾಂತ್ತಪಾರಗಾಃ ।

(ಇಲ್ಲಿ ೨ ಅಂಗುಲದಷ್ಟು ಸ್ಥಳ ಬರೆಯದೆ ಬಿಟ್ಟಿದೆ)

(3ನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

67. ಅಸ್ಯಾಗ್ರಹಾರವರ್ಯಸ್ಯ ಚತುಶೀಮಾವಿನಿರ್ನಯಃ । ಸ
68. ರ್ವೇಷಾಂ ಸುಖಬೋಧಾಯ ಲಿಖ್ಯಂತೇ ದೇಶಬಾಷಯಾ । ಹಾಲು
69. ಮುತ್ತೂರು ಶ್ರೀಕರಡಿಹೊಲಲೂರ್ಕೆರೆಕುಪಕಾಃ । ಗದೆಕೊ
70. ಪ್ಪದೇ ಗೋಲುಶ್ಚ ಕಂಮ್ರುಡಿಃಚ್ಛಾಮ್ಲಮಾನಿನಃ । ತೇಷಾಂಮ
71. ಧ್ಯೇಷು ಶೀಮೋಷು ಅಡತೆವರ್ವಡ ಸರ್ಹುಕಃ । ಅಡದಾರ್ಯ
72. ಡಗುಡಶ್ಚನಂದಿವೃಕ್ಷೋಡದಾರಿಕಃ । ರಕ್ತಶ್ಯೆಲಾಹ
73. ನೋವೃಕ್ಷೇಯೇತೇ ಶೀಮಾವಿನಿರ್ನಯಃ । ದಾನಪಾಲನಯೋ
74. ರ್ಮಧ್ಯೇದಾನಾಚ್ಛೇಯೋನುಪಾಲನಂ । ದಾನಾತ್ಸ್ವರ್ಗಮವಾಪ್ನೋತಿ
75. ಪಾಲನಾದಚ್ಯುತಂಪದಂ । ಏಕೈವಭಗಿನೀಲೋಕೇಸ
76. ಸರ್ವೇಷಾಮೇವಭೂಭುಜಾಂ ನಭೋಜ್ಯಾನಕರಗ್ರಾಂಹ್ಯಾವಿ
77. ಪ್ರದತ್ತಾವಸುಂಧರಾ । ಸಾಮಾನ್ಯೋಯಂ ಧರ್ಮಸೇತುಂ ನೃಪಾ
78. ಣಾಂ ಕಾಲೇಕಾಪಾಲನೀಯೋ ಭವದ್ಭಿಃ । ಸರ್ವಾನೇತಾನ್
79. ಭಾವಿನಃ ಪಾರ್ಥಿವೇಂದ್ರಾನ್ ಭೂಯೋ ಭೂಯೋಯಾಚತೇರಾಮ
80. ಚಂದ್ರ ।

ಶ್ರೀ ವಿರೂಪಾಕ್ಷ (ಕನ್ನಡಕ್ಷರದಲ್ಲಿ)

1 श्रीगणाधिपतये नमः । नमस्तुंगशिरः
2 श्चुबिचंद्रचामर चारवे । त्रैलोक्यनगरारंभ
3 मूलस्तंभाय शंभवे । अव्यादव्याहतैश्वर्यकार
4 णं वारणाननः । वरदस्तीव्रतिमिरमिहिरो
5 हरनंदनः । श्रीमानादिवराहो यः श्रियं दिश
6 तु भूयसीं । गाढमालिंगिता येन मेदिनीमोद
7 ते सदा । अस्ति कंस्तुभकल्पद्रुकामधेनुसहो
8 दरः । रमानुजः सुधानाथः क्षीरसागरसंभवः
9 बुदभूदंन्वये तस्य [य] दुर्नाम महीपतिः । पालितं
10 यत्कुलियेन वासुदेवेन भूतलं अभूतस्य
11 कुलश्रीमानभंगुरुगुणोदयः । अपास्तदुरि
12 तासंगसंगमोनामभूपतिः । आसंन् हरि
13 हरः कंपरायो बुकमहीपतिः । मारपो
14 मुदपश्चेति कुमारास्तस्य भूपतेः । पंचा
15 नामभ्यगतेषां प्रख्यातंबुकभूपतिः । प्रचं
16 डविक्रमोमध्ये पांडवाना मिवार्जुनः । दि
17 करींद्रदुराधारादाक्षिणस्कंधबंधु
18 रः । बुकरायस्ततश्रीमानासीदाहवक
19 र्कशः । यस्योधेयुधरंगोविधयति प
20 रितःस्तांडवं मंडलाग्रे । वक्रे शुष्का
21 स्तुरुष्का विधयति परितः कौंकणः
22 संकपार्थः । आंध्रारंध्राणि धावंत्यधृ
23 तिमधिगिरे गुर्जरा [ज] र्जरांगाः कांबो
24 जाच्छिनधैर्याः सपरिसमभवः प्राप्त

II Plate Front

25 भंगाःकलिंगाः । राजाधिराजस्तेजस्वी
26 यो राजपरमेश्वरः । मूरुरायरगंडा
27 रव्यः पररायभयंकरः । हिंदुरायसुर
28 त्राण दुष्टशार्दुलमर्दनः । तस्यगौरांबि
29 का नाम महिषीसमजायत । माननीयगु
30 णामानावलभस्ययथारमा कपर्दिना [य] था गौरी
31 शचीव नमुचिद्विषः । पितामहस्यसावित्री च्छा
32 यादिनमणेरिव । विलास विभ्रमोलासति
33 रस्कृततिलोतमाः । अनुसूयापि सासूया यत्य
34 तिव्रत्यस्य संपदा । अहीनभोगसंशाक्तिर
35 सौराजशिखामणिः । तस्य हरिहरं गौया
36 कुमारमुदपादयत् । सिष्टांन् संरक्षिताय
37 स्यदुष्टानामपि निग्रहः । लब्धार्थैर्विदुषां
38 सार्थैश्लाघ्यो हरिहरात्मनः । यस्मिन्षोड

39 शदानानां [य] शसा परिशोभते। दानांबुधार
40 या तस्य वधंते धर्मपादपाः। शकाब्दे वसु
41 चंद्राग्नि विधुनायुतवत्सरे। धातुमा
42 घे शितेपक्षे सप्तम्यां च [1]गहातिथौ। तुंगभ
43 द्रा नादीतीरे श्रीविरूपाक्षसंनिधौ।
44 आरंगराज्ये मलेनाडुके च महतरे कार
45 कळे च सीम्नि। बेलारे नामख्यमश्नुवाने
46 मनोहरायांमतति प्रतीतें। हालुमुत्तू
47 रिको ग्रामात्पश्चिमाशामुपाश्रितं। हो
48 ललूरांह्वयाग्रामात्पूर्वस्यांदिशिसं

(II Plate Back)

49 स्थितं। कैंदंदगोमुभिधाग्रामादवाच्यां
50 दिशमागतं। श्रीमच्छीकरडिकाग्रामा
51 दुदीच्यांदिशिमागतं। भानुवळ्ळीतिना
52 मानंत ஒக்காहளி हराख्यया। तटाकाराम
53 संयुक्तं मंसभोगसमंन्वितं। हिंमांश
54 वे कौशिकवंशसिंधोरग्रेसरायाखि
55 लयाजुषाणां। वेदांतनिष्ठाय च कारणि
56 क्य श्रीमाधवेंद्रार्यधिपात्मजाय। श्रीमा
57 धवेंद्रांय समाश्रितापस्तंबाख्यसूत्राय दया
58 कराय। निधाननिक्षेपमुखाष्टभोखाका
59 रयोगतंबहुसस्यपूर्नं। आचंद्रतारार्कम
60 दादमुष्मौ मदान्मुदा धरिहर रायभूपः।
61 यशस्वी यजमानोसौ माधवाख्य सतांवरः
62 विंशाद्वितिभिराख्यातं सर्वसस्य फलै
63 र्युतं। सपंचदसवृर्ताश्चवेदविद्भ्यः
64 स्तथादश। नानाशाखाभिधागोत्र सूत्रास्ते
65 ते महीसुराः। वृत्तिमंतो विलिख्यंते वेद
66 वेदांत्तपारगाः।

III Plate Front.

67 अस्याग्रहार वर्यस्य चतुशीमाविनिर्नयः। स
68 र्वेषांसुखबोधाय लिख्यन्ते देशभाषया। हालु
69 मुत्तूरु श्रीकरडि होलल्केरे कुपकाः। गदेको
70 प्पदोगोलुश्च कंम्नडिःचाम्लमानिनः। तेषांम
71 ध्येषु शीमेषु अडते वर्वड सर्हुकः। अडदार्य
72 डगुडश्च नन्दिवृक्षोडदारिकः। रक्तशैलाह
73 नो वृक्षे येते शीमाविनिर्नयः। दानपालनयो

[1] महातिथौ

74 मध्ये दानाच्छेयोनुपालनं। दानात्स्वर्गमवाप्नोति
75 पालनादच्युतंपदं। एकैवभगिनीलोके स
76 र्वेषामेवभूभुजां नभोज्यानकरग्रांह्या वि
77 प्रदत्तावसुंधरा। सामान्योयं धर्मसेतु नृपा
78 णांकालेका[ले]पालनीयो भवद्भिः। सर्वानेतान्
79 भाविनः पार्थिवेंद्रान् भूयो भूयो याचते राम
80 चंद्र॥

श्रीविरूपाक्ष (in Kannaḍa Characters)

Transliteration.

I b.

1. śrî Gaṇâdhi-patayê namaḥ ꞁ namas tunga-śiraḥ-
2. śchuṁbi-chandra-châmara-charâvê ꞁ trailôkya-nagarârambha-
3. mûla-staṁbhâya Śaṁbhavê ꞁ avyâd avyâhataiśvarya-kâra-
4. ṇaṁ Vâraṇânanaḥ ‖ varadas tîvratimira-mihirô
5. Haranandanaḥ ꞁ śrîmân Âdivarâhô yaḥ śriyaṁ diśa-
6. tu bhûyasîṃ ꞁ gâḍham âliṃgitâ yêna mêdinî môda-
7. tê sadâ ꞁ asti kaṁstubha-kalpadru-kâmadhênusahô-
8. daraḥ ‖ Ramânujaḥ sudhânâthaḥ Kshîrasâgara-saṃbhavaḥ
9. vudabhûd anvayê tasya [Ya] dur nâma mahîpatiḥ ꞁ pâlitaṁ
10. yat-kulîyêna Vâsudêvêna bhûtalaṁ abhût [t] asya
11. kula śrîmân abhaṃguru-guṇôdayaḥ ꞁ apâsta-duri-
12. tâsaṁga-Saṁgamô-nâma-bhûpatiḥ ꞁ âsaṃn Hari-
13. haraḥ Kaṃparâyô Bukamahîpatiḥ ꞁ Mârapô
14. Mudapaś chêti kumârâs tasya bhûpatêḥ ꞁ panchâ-
15. nâm abhyaga têshâm prakhyâtaṁ Buka-bhûpatiḥ ꞁ prachaṃ-
16. ḍa-vikramô madhyê Pâṇḍavânâm iv Ârjunaḥ ꞁdi-
17. karîṃdra-durâ-dhârâ-dakshiṇa-skandha-bandhu-
18. raḥ ꞁ Bukarâyas tata śrîmân âsîd âhava-kar-
19. kaśaḥ ꞁ yasyô dhê yudharaṃgê vidhayati pa-
20. ritaḥ stâṃḍavaṃ maṇḍalâgrê ꞁ vakrê śushkâ-
21. s Turushkâ vidhayati paritaḥ Konkaṇaḥ
22. Saṅkapârthaḥ ‖ Âṃdhrâ raṃdhrâṇi dhâvantyadhṛi-
23. tim adhigirê Gurjarâ [ja] rjarâṃgâḥ Kâṃbô-
24. jâ chchhiṃna-dhairyâḥ sapari samabhavaḥ prâpta-

II a.

25. bhaṃgâḥ Kaliṃgâḥ ꞁ râjâdhirâjas têjasvî
26. yô râja-paramêśvaraḥ ꞁ mûrurâyara-gaṃḍâ-
27. khyaḥ pararâya-bhayaṃkaraḥ ꞁ Hiṃdurâya-sura-
28. trâṇa dushṭa-śârdula-mardanaḥ ꞁtasya Gaurâṃbi-

29. kâ nâma mahishî samajâyata ¦ mâninîya-gu-
30. ṇâ-mânâ valabhasya yathâ Ramâ Kapardinâtha Gaurî
31. Śachîva Namuchidvishaḥ Pitâmahasya Sâvitrî Chchhâ-
32. yâ Dinamaṇêr iva ¦ vilâsa-vibhramôlâsa-ti-
33. raskṛita-Tilôt [t] amâḥ ¦ Anusûyâpi sâsûyâ yatya-
34. tivratyasya saṃpadâ ¦ ahînabhôga-saṃsaktir a-
35. sau râja-śikhâmaṇiḥ ¦ tasya Hariharaṃ Gau [r] yâ
36. Kumâram udapâdayat ¦ sishṭâṃ saṁrakshitâ ya-
37. sya dushṭânâm api nigrahaḥ ¦ labdhârthair vidushâm
38. sârthai ślaghyo Hariharâtmanaḥ ¦ yasmin shôḍa-
39. śa dânânâṃ [ya] śasâ pariśôbhatê ¦ dânâṃbudhâra-
40. yâ tasya va [r] dhantê dharma-pâdapâḥ ¦ Śakâbdê vasu-
41. chandrâgni vidhunâ yuta vatsarê ¦ Dhâtru-Mâ-
42. ghê śitê pakshê saptamyâm cha gaha tithau ¦ Tuṃga-bha-
43. drâ-nadîtîrê śrî Virûpâksha-saṃnidhau ¦
44. Âraṅga-râjyê Male-nâḍukê cha mahatarê Kâra-
45. kaḷê cha sîmni ¦ Belârê nâmakhyam aśnuvânê
46. manôharâyâm matati-pratîtêṃ ¦ Hâlumuttû-
47. rikô grâmât paśchimâśâm upâśritam ¦ Ho-
48. lalûrâṃhvayâ-grâmât pûrvasyâṃ diśi sam-

II b.

49. sthitam ¦ Keṃdaṃṭṭagômubhidhâ-grâmâd avâchyâṃ
50. diśam âgataṃ¦ śrîmat Śrîkaraḍikâ-grâmâ-
51. d udîchyâṃ diśimâgataṃ¦ Bhânuvaḷḷiti-nâ-
52. mânaṃ tatô Hariharâkhyayâ taṭâkârâma-
53. samyuktam mamsabhôgha-samanvitam ¦ Himâmśa-
54. vê Kauśika-vamśa-simdhôr agrêsarâyâkhi-
55. la-yâjushâṇâm ¦ Vêdânta-nishṭâya cha Kâraṇi-
56. kya śrî Mâdhavêndrârya dhipâtmajâya ¦ śrî Mâ-
57. dhavêndrâ (m) ya samâśrit Âpastambâkhya-sûtrâya dayâ-
58. karâya ¦ nidhâna-nikshêpa-mukhâshṭabhôkhâka-
59. ra yôgataṃ bahu-sasya-pûrnaṃ ¦ âchandratârârkam a-
60. dâd amushmau adâd mudâd Harihararâya-bhûpaḥ ¦
61. yaśasvî yajamânôsau Madhavâkhya satâṁvaraḥ
62. viṁśad vṛitibhir âkhyâtaṃ sarva-sasya-phalai-
63. lair yutaṃ ¦ sapaṃchadaśa-vritîścha vêdavidbhyaḥ
64. stathâ daśa ‖ nânâ śâkhâbhidhâ-gôtra-sûtrâs tê
65. tê mahîsurâḥ ‖ vṛittimaṃtô vilikhyaṃtê Vêda-
66. vêdâṅtta-pâragâḥ

N.B.—In line 52 letters *to* and *ri* in 'tatô Hariharâkhyayâ' are in Tamil.

II a.

67. asyâgrahâra-varyasya chatu-śîmâ-vinirnayaḥ । sa-
68. rvêshâṃ sukhabôdhâya likhyaṃtê dêśa-bhâshayâ । Hâlu-
69. muttûru Śrîkaraḍi Holalûr Kerekupakâḥ । Gadeko-
70. ppa Dogôluścha Kaṃmraḍiḥ chchâmla mâninaḥ ॥ têshâṃ maṃ-
71. dhyêshu śîmêshu aḍate varvaḍa sarhukaḥ aḍadârya-
72. ḍaguḍaś cha naṃdi-vṛikshôḍa-dârikaḥ rakra-śailâha-
73. nô vṛikshê yêtê śîmâ-vinirnayaḥ । dânapâlanayôr
74. madhyê dânâchchhêyônu-pâlanaṃ । dânât svargaṃ avâpnôti
75. pâlanâd Achyutaṃ padaṃ । êkaiva bhaginî lôkê (sa)
76. sarvêshâṃ êva bhûbhujâṃ na bhôjyâ na karagrâṃhyâ vi-
77. pradattâ vasuṃdharâ । sâmânyôyaṃ dharma-sêtuṃ nṛipâ-
78. ṇâṃ kâlê kâ [lê] pâlanîyô bhavadbhiḥ । sarvân êtân
79. bhâvinaḥ pârthivêndrân bhûyô bhûyô yâchatê Râma-
80. chandra ।

Śrî Virûpâksha.

Translation.

Obeisance to Gaṇapati: the usual stanza in praise of Śambhu.

May the son of Hara (*i. e.* Gaṇapati) endowed with the elephant's face, a granter of boons and a sun to intense darkness (of ignorance), and a source of unchanging wealth protect you. May the auspicious Primeval Boar embraced by whom the Earth is always rejoicing confer on you great prosperity.

A brother of Kaustubha (jewel), of Kalpa tree and of Kâmadhênu (cow), and a younger brother of the (goddess) Ramâ is the Lord of nectar (Moon) born from the Milky Ocean. In his race was born the king Yadu, whose descendant Vâsudêva (Kṛishṇa) protected the universe. In his lineage arose a king named Sangama, full of good qualities and free from sins. To him were born Harihara, Kamparâya, Bukka, Mârâpa and Mudapa. Among these five sons, the middle one Bukka of fierce valour attained fame like Arjuna among the Pâṇḍavas. From him arose Bukkarâya, heroic in battle, whose right arm was a support for the weight (of the earth) borne by the elephants of the cardinal regions. When he flourished his sword on the battle field on all sides, the Turushkas's faces become dry, the Konkaṇa king Sankapa runs about, the Andhras losing courage run away to (hide themselves in) holes, the limbs of the Gûrjaras shake, the Kâmbhôjas lose heart, the Kalingas are defeated.

The king of kings, ever bright, supreme lord over kings, subduer of three kings, terrible to enemy kings, a sultan to Hindu kings, destroyer of the tigers that are the wicked persons (was king Bukka). His queen named Gaurâmbikâ possessed of praiseworthy qualities, was to him like Lakshmî to Vishnu, Gaurî to Siva, Śachî to Indra, Sâvitrî to Brahma, Chhâya to Sun. In sportive

behaviour and graces she excelled Tilôttamâ. She excited the envy even of Anaûya by her wifely devotion. The crest jewel of kings (having the moon in the head), and delighter in all noble pleasures (having on the body the coils of great serpents), king Bukka got a son named Harihara from his queen Gauri. He was justly named Harihara as (like Hari) he protected the righteous and (like Hara) destroyed the wicked. Thus did the hosts of the learned men who obtained wealth from him praise him. His libations of water poured at the time of making the 16 great gifts caused the trees of dharma to grow luxuriantly.

On the 7th lunar day of the bright fortnight of Mâgha in the (cyclic) year Dhâtu, the Śaka year reckoned by Vasus (8), moon (1), the fires (3) and the moon (1318), in the presence of the god Virûpâksha on the bank of the Tungabhadrâ the king Harihara granted the village Bhânuvaḷḷi, situated in the Âraga kingdom, Mâlenâḍu, Kârakaḷa-sime, Beḷâre division (?) to the west of the village Hâlu-muttûr, to the east of the village Hoḷalûr, to the south of Kendantaga and to the north of the village Śrîkaraḍi, and renaming it Hariharapura full of tanks and gardens, producing food crops in abundance (anna-bhôga-samanvitam) with all the eight right-including treasure on the surface and underground, as a perpetual gift to Mâdhavêndra of the Kauśika-gôtra, the foremost among the followers of Yajurvêda school of Âpastambasûtra, engaged in the pursuit of Vêdânta, kind to all and the son of Kâraṇikya (accountant?) Mâdhavêndra.

The famous performer of sacrifices, chief among the righteous, Mâdhava divided this village producing abundant crops, consisting of twenty vṛittis, into twenty-five vṛittis and gave them to Brahmans versed in the Vêdas. These Brahmans of various śâkhâs, gôtras and sûtrâs, deeply vêrsed in the Vêdas and Vêdânta who got the vṛittis are enumerated here:—

The four boundaries of this great agrahâra are written in the local language in order that all might understand it easily:—In the middle of Hâlumuttûru, Śrîkaraḍi, Hoḷalûr, Kerekupa, Gadekopa, Dogôlu, Kamraḍi, Amlamâni (is situated the village Bhânuvaḷḷi). Trees named Nandi, etc., and hillocks named Rakral, etc., define the boundaries of the village (the meaning of the stanza in ll. 71-73 is not clear).

LL. 73-80.

The usual stanzas of imprecation.

Śrî Virûpâksha

Note.

This inscription is full of errors and the meaning of several phrases and even stanzas is not clear. It records the gift of the village Bhânuvaḷḷi by King Harihara II to a Brahman named Mâdhavêndra. He seems to have divided the village into vrittis and given them to several Brahmans. Then follows the statement in L.66

that the names of the Brahmans are going to be written but no names are given, about two inches of space being left vacant on the plate. The boundaries of the village are given in Sanskrit verses though it is said in L. 68 that they will be given in the local language, namely, Kannaḍa. Bhânuvaḷḷî is a village in Koppa Taluk, Kadur District. The other villages named are situated near it. The date of the grant corresponds to January 6, 1397 A.D. Nothing is stated in the grant relating to the Śringeri Matt.

26

Manjugaṇi copper plate grant of Dêvarâya II dated S1354 in the possession of the Matt at Śringêri.

3 Plates : Boar seal.

Nandi Nâgari characters, Sanskrit language except boundaries in lines 50-54 which are in Kannada.

Sige 8″ × 5½″

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ 4ನೆಯ ತಾಮ್ರಶಾಸನ.

3 ಹಲಗೆಗಳು, ಉಂಗರ, ವರಾಹ ಮೊಹರು.

ಪ್ರಮಾಣ 8″ × 5½″

ನಾಗರಾಕ್ಷರ.

(ಒಂದನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

1. ಶ್ರೀಗಾಧಿಪತಯೇನಮಃ ಭೂಯಸ್ಯೈ ಭವತಾಂ ಭೂತ್ಯೈ ಭೂಯಾ
2. ದಾಶ್ಚರ್ಯ್ಯಕುಂಜರಃ। ಆಹುರ್ವಿಹಾರಕಾಂತಾರ ಮಾಗಮಾನ್ಯ
3. ಸ್ಯಯೋಗಿನಃ! ಕ್ಷೇಮಂವಃ ಪ್ರಚುರೀಕುರ್ಯಾತ್ಕ್ಷೋಣೀಮಭ್ಯುದ್ವ
4. ಹಂನಯಂ ಕ್ರೋಡಾಕೃತೇರಭೂತ್ತಸ್ಯ ಕ್ರೀಡಾಪಲ್ವಲಮಂಬು
5. ಧಿಃ ಅಸ್ತಿ ಕ್ಷೀರಾರ್ಣವೋದ್ಭೂತ ಮಪಾಂಪುಷ್ಪಮನುತ್ತಮಂ
6. ಅಮ್ಲಾನಂಯದ ನಿರ್ಮಾಲ್ಯಮಾಧತೇ ಸಿರಸೀಶ್ವರಃ
7. ಸದಾವೋದ ನಿಧೇಸ್ತಸ್ಯ ಸಂತಾನೇ ಯದು ಶಂಜ್ಞಿತೇ ಅಭೂದಾ
8. ಶ್ಚರ್ಯ ಮಾಧುರ್ಯ ವಸುಧಾಯಾ ಸ್ತಪಫಲಂ ಸಂಗವೋನಾ
9. ಮರಾಜಾ ಭೂತ್ಸಾರ ಭೂತೇ ತದನ್ವಯೇ! ರೇಜೇ ಯಸ್ಯ ಯಶಃಸಿಂ
10. ಧೋಸಾರಣೀವ ಸುರಾಪಗಾ। ಸರ್ವರತ್ನನಿಧೇಸ್ತಸ್ಯ
11. ಸಂಮ್ರಾಡಾಸೀತನೂಭುವಾಂ। ಮದ್ಧೇಬುಕ್ಕಮಹೀಪಾಲೋ ಮ
12. ಣೀನಾಮಿವಕಂಸ್ತುಭಃ ತಸ್ಯಗೌರಾಂಬಿಕಾ ಜಾನೇಸ್ತ [ನ] ಯೋಭೂ
13. ದ್ಗುಣೋನ್ನತಃ ಹಾರಗೌರ ಯಶಃಪ್ಪೂರಹಾರೀ ಹರಿಹರೇ
14. ಶ್ವರಃ। ಯಃ ಷೋಡಶ ಮಹಾದಾನ ಯಶಸಾಂ ದಿಗ್ವಿಹಾರೀ
15. ಣಾಂ ಭೂಯಸಾಮಭವಂ ನಾಲಂ ಭುವನಾನಿ ಚತುರ್ದಸ ತಸ್ಯವೈ
16. ದೇವರಾಯಾಖ್ಯ ಪುತ್ರೋಭೂದ್ಭುವಿ ವಿಶ್ರುತಃ ಪ್ರವೋದ ಇವ ಮೂ
17. ರ್ತಿರ್ಯಃ ಪ್ರಜಾನಾಂ ಸ್ವೈರ್ಗುಣೈರಭೂತ್ ಪ್ರತ್ಯರ್ಥಿ ಸವಿಧೋಹು
18. ತ್ವಪ್ರಾತಾಪಾಗ್ನೌರಣಾಂಕಣೇ। ವಿಜಿತೋಯೇನವೀರೇಣ ವಿ

(ಎರಡನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

19. ಜಯಶ್ರೀಕರಗ್ರಹಃ। ತಸ್ಯ ದೇಮಾಂಬಿಕಾ ಜಾನೇಸ್ತನಯೋ
20. ವಿನಯೋನ್ನತಃ ವಿದ್ಯಾನಿಧಿರ್ವಿಷೇ [ಷ] ಜ್ಞೋವೀರೋ ವಿಜಯ ಭೂಪ

21. ತಿಃ। ದಯಾಸಿಧೇ ರಘೂತಸ್ಯ ದೇವೀ ನಾರಾಯಣಾಂಬಿಕಾ ಶೌರೇರಿ
22. ವ ಮಹಾಲಕ್ಷ್ಮೀ ಶಂಕರಶೇವ ಪಾರ್ವತೀ |ದೇವರಾಯ ಮಹೀಪೋ
23. ಸ್ಯ ಜಾತೋದೀವ್ಯತಿ ಭೂತಲೇ ವಿಕ್ರಮೋ ವಿಕ್ರಮಾದಿತ್ಯಂ ಭೋಗೇ ಭೋಜ
24. ಮಿವಾಪರಂ ರಾಜರಾಜಂ ವಿತರಣೇ ರಾಜಾನಂಯಂ ಪ್ರಚಕ್ಷತೇ ಅಭಂ
25. ಗಮಂಗ ಕಾಲಿಂಗವಗಾದ್ಯಾ ಶ್ಚಾಮರಾದಿಭಿಃ! ರಾಜಾನೋಯಂ ನಿ
26. ಷೇವಂತೇರಾಜಚಿಂಹ್ನೈ ಸ್ವಯಂ ಧೃತೈಃ ರಾಜಾಧಿರಾಜಸ್ತೇಜಸ್ವೀ ಯೋ
27. ರಾಜಪರಮೇಶ್ವರಃ। ಭಾಷೋತಿಲಂಪಿ ಭೂಪಾಲ ಭುಜಂಗ ಬಿ
28. ರುದೋನ್ನತಃ। ಮೂರುರಾಯರ ಗಂಡಾಂಕ ಪರರಾಜ ಭಯಂಕರ ಹಿಂದು
29. ರಾಯಸುರತಾಣೋ ವಂದಿವರ್ಗೇಣ ವರ್ಣ್ಯತೇ ಶ್ರೀ ತುಂಗಭದ್ರಾಪ
30. ರಿಜೇ ನಗರೇ ವಿಜಯಾಹ್ವಯೇ ಪಿತ್ರ್ಯಂ ಸಿಂಹಾಸನಂ ಪ್ರಾಪ್ಯ ಪಾ
31. ಲಯಂ ಪೃಥಿವೀ ಮಿಮಾಂ ಪುಣ್ಯ ಶ್ಲೋಕಾಗ್ರಗಂಣ್ಯೋಸೌ ದೇವರಾಯ
32. ಮಹೀಪತಿಃ ತುಂಗಭದ್ರಾನದೀತೀರೇ ಶ್ರೀ ವಿರೂಪಾಕ್ಷ ಸಂನಿಧೌ/
33. ಸಹಸ್ರ ತ್ರಿಶತೀ ಪಂಚಾಶಚ್ಚತುರ್ಥೇ ಶಕಾಬ್ದಕೇ ಪರಿಧಾವಿ ಶುಚಿಃ
34. ಸುದ್ಧ ದ್ವಾ [ದ] ಶ್ಯಾಂ ಗುರುವಾಸರೇ ಹೊಂನಾಪುರದ ರಾಜ್ಯಸ್ಯಸೈಗೆಹಲ್ಲಿ
35. ಯವೆಂಠೆಯೇ ತಂಬಂನಲಿಗೆ ದೇಶಸ್ಥಂಗ್ರಾಮಂಮಂಜು [ಗ] ಣಿಂಶುಭಂ। ನಾಗೂ
36. ರ ನೆಯ್ಯಡೀ ದೇವ ಹಡಹೇ ದೇವತಾಧನಂ। ವಿಹಾಯ ರಾಜಕೀ
37. ಯಾರ್ಥಕಾಟಯೋದಶಪಂಚಚ। ತ್ಯೈರ್ನಿಷ್ಕೈಸವಿಶೇಷಾಯೈಃಸಹ

(ಮೂರನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

38. ಸೀಮಾಷ್ಟಕಾನ್ವಿತಂ ಸಹಾಷ್ಟಭೋಗಸ್ವಾಮ್ಯೇನ ಸರ್ವಮಾನ್ಯಮಕಂ
39. ಟಕಂ। ಆನಂದವಾಲ ಪರಿಷದಲಂ ಕಾರತ್ವವ್ಯಚ್ಛತಃ।ಪ
40. ದವಾಕ್ಯ ಪ್ರಮಾಣಾಂಬು ನಿಧೀನಾಂಪಾರದೃಶ್ವನಃ। ಶ್ರೀಪೂಷೋತ್ತ
41. ಮಾರಂಣ್ಯ ಯತೀಂದ್ರಸ್ಯ ಜಗದ್ಗುರೋಃ ಶ್ರೀರಾಮಚಂದ್ರನೈವೇದ್ಯ
42. ಸಿದ್ಧಯೇ ಭಕ್ತಿತೋದದಾತ್॥ ಸೂರ್ಯಚಂದ್ರಮಸೋ ಯಾವತ್‌ಯಾ
43. ವತ್‌ತಿಷ್ಠತಿ ಮೇದಿನೀ ತಾವತ್ಪುಷೋತ್ತಮಾರಣ್ಯ
44. ಸೇವಾಯೈದತ್ತವಾನ್ನೃಪಃ! ಮದ್ವಂಶಜಾಃ ಪರಮ
45. ಹೀಭೃತವಂಶಜಾವಾ ಪಾಪಾದಪೇತಮನಸೋಭುವಿ
46. ಭಾವಿಭೂಪಾಃ ಯೇಪಾಲಯಂತಿ ಮಮಧರ್ಮ್ಮ ಮಿಮಂಸ
47. ಮಗ್ರಂ ತೇಭ್ಯೋಮಯಾ ವಿರಚಿತೋಂಜಲಿರೇಷಮೂರ್ಧ್ನಿ
48. ತೈಸ್ತೈಸಮನ್ವಿತಾಶ್ಚಿಹ್ನೈರ್ದಿಕ್ಷುಪ್ರಾಚ್ಯಾದಿಷುಕ್ರಮಾ
49. ತ್। ಸೀಮಾನೋಸ್ಯಾಗ್ರಹಾರಸ್ಯಲಿಖ್ಯಂತೇ ದೇಶಭಾ
50. ಷಯಾ। ಮಂಜುಗಣಿಯ ಗ್ರಾಮಕ್ಕೆ ಮೂಡಣ ದಿಕ್ಕಿಗೆ
51. ಮಂಜುಗಣಿಯ ಪಟ್ಟದ ಮೇಲೆ ತುಳು ಮಾಧವನನಿ
52. ಕ್ಕಿದ ಗೋಲಿಯ ಗಡಿಯಸೀಮೆ। ತೆಂಕಣದಿಕ್ಕಿಗೆ ಹಿ
53. ರಿಯ ಬಯಲಸೀಮೆಗಡಿ। ಪಡವಲುಸೈಗನ

(ಮೂರನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

54. ಹಲ್ಲಿಯ ಸೀಮೆಗಡಿ। ಬಡಗಲು ತಗಚೆ ವಾಚಿಯ
55. ಸೀಮೆಗಡಿ। ಸ್ವದತ್ತಾದ್ವಿಗುಣಂ ಪುಣ್ಯಂ ಪರದತ್ತಾನು ಪಾ
56. ಲನಂ! ಪರದತ್ತಾಪಹಾರೇಣ ಸ್ವದತ್ತಂ ನಿಷ್ಫಲಂ ಭವೇತ್ ಸ್ವದ
57. ತ್ತಾಂಪರದತ್ತಾಂವಾ ಯೋಹರೇತ ವಸುಂಧರಾ। ಷಷ್ಟಿರ್ವರ್ಷ ಸಹಸ್ರಾ

58. ಣಿವಿಷ್ಠಾಯಾಂ ಜಾಯತೇಕ್ರಿಮಿಃ।ದಾನಪಾಲನಯೋರ್ಮಧ್ಯೇ
59. ದಾನಾಛ್ರೇಯೋನುಪಾಲನಂ। ದಾನಾತ್ಸ್ವರ್ಗಮವಾಪ್ನೋತಿಪಾಲನದಾ
60. ಚ್ಯುತಂಪದಂ। ಏಕೈವಭಗಿನೀಲೋಕೇ ಸರ್ವೇಷಾಮೇವಭೂಭು
61. ಜಾಂ। ನಭೋಗ್ಯಾ ನಕರಗ್ರಹ್ಯಾ ವಿಪ್ರದತ್ತಾವಸುಂಧರಾ। ಸಾಮಾ
62. ನ್ಯೋಯಂಧರ್ಮಸೇತುಂ ನೃಪಾಣಾಂ ಕಾಲೇ ಕಾಲೇ ಪಾಲನೀಯೋಭ
63. ವದ್ವಿಃ। ಸರ್ವಾನೇತಾನ್ಭಾವಿನಃ।ಪಾರ್ಥಿವೇಂದ್ರಾನ್ಭೂಯೋ
64. ಭೂಯೋ ಯಾಚತೇರಾಮಚಂದ್ರಃ। ಇದಮಖಿಲ ರಾಜಶೇಖರ ಮಧುಕರ
65. ಝುಂಕಾರಗೀತಮಹಾತ್ಮ್ಯಂ! ಶ್ರಿದೇವರಾಜ ನೃಪತೇಃ ಶಾಸನಮವ
66. ನಿತಲ ಪಾರಿಜಾತಸ್ಯ॥ ಶಾಸನಾಚಾರ್ಯ್ಯಧರ್ಮೇಣ ಶಾ
67. ಸನಾತ್ಸ್ವಾಮಿಶಾಸನಾತ್ ತ್ವಷ್ಟ್ರಾವರದಪಾಚಾರ್ಯ್ಯವರ್ಯೇಣಲಿಖಿತಂತ್ವಿದಂ॥

(ಕನ್ನಡಕ್ಷರದಲ್ಲಿ) ಶ್ರೀವಿರುಪಾಕ್ಷ.

Transliteration.

I B.

1. śrî Gâ [ṇâ] dhipatayê namaḥ bhûyasyai bhavatâṃ bhûtyai bhûyâ-
2. d âścharyya-kuṃjaraḥ । âhur vihâra-kâṃtâram âgamân ya-
3. sya yôginaḥ । kshêmaṃ vaḥ prachurikuryât kshôṇîṃ abhyudva-
4. han ayaṃ krôḍâkṛitêr abhût tasya krîḍâ-palvalam aṃbu-
5. dhiḥ asti kshîrârṇavôdbhûtam apâṃ puspham anuttamaṃ
6. amlânaṃ yad anirmâlyamâdhat [t] ê sirasî śvaraḥ
7. sadâmôdanidhêstasya saṃtânê Yadu-śaṃjñite abhûd â-
8. ścherya-mâdhurya-vasûdhâyâs tapaphalaṃ Saṃgamô nâ-
9. ma râjâ bhût sârabhûtê tad-anvayê । rêjê yaśya yaśaḥ-siṃ-
10. -dhô sâraṇîva Surâpagâ । sarva-ratna-nidhês tasya
11. saṃmrâḍ âsîtanûbhuvâṃ । maddhê Bukka-mahîpâlô ma-
12. ṇînâṃ iva kaṃstubhaḥ । tasya Gaurâṃbikâjânês ta [na] yô bhû-
13. dguṇônnataḥ hâra-gaura-yaśaḥ-ppûra-hârî Hariharê-
14. śvaraḥ yaḥ shôḍaśa-mahâdâna-yaśasâṃ digvihârî-
15. ṇâṃ bhûyasâṃ abhavaṃ nâlaṃ bhuvanâni chatur-dasa tasya vai
16. Dêvarâyâkhya-putrôbhûd bhûvi-viśrutaḥ pramôda iva mû-
17. rtô yaḥ prajânâṃ svair guṇair abhût pratyarthi-samidhô hu-
18. [t] va prâtâpâgnau raṇâṃkaṇê । vijitô yêna vîrêṇa vi-

II A.

19. jaya-śrî-kara-grahaḥ । tasya Dêmâṃbikâ-jânês tanayô
20. vinayônnataḥ vidyânidhir vishê [sha] jñô vîrô Vijaya-bhûpa-
21. tiḥ । dayâ-nidhêr abhû [t] tasya dêvî Nârâyaṇâṃbikâ Śaurêr i-
22. va Mahâ Lakshmî Śaṃkaraśêva Pârvatî Dêvarâya-mahîpô-
23. sya jâtô dîvyati bhûtalê vikramô Vikramâdityaṃ bhôgê Bhôja-
24. mivâ paraṃ Râja-Râjaṃ vitaraṇê râjânaṃ yaṃ prachakshatê abhaṃ
25. gam Aṅga-Kâliṃga-Va [n] gâdyâś châmarâdibhiḥ । râjânô yaṃ ni-

26. shêvaṃtê râjachiṃhnai svayam dhṛitaiḥ râjâdhi-râjas têjasvî yô
27. râja-paramêśvaraḥ I bhâshôtilaṃghi-bhûpâla-bhujaṃga-bi-
28. rudônnataḥ I mûrurâyara-gaṇḍâṃka pararâja-bhayaṃkara Hindu-
29. râya-suratâṇô vaṃdi-vargêṇa varṇyatê śrî Tuṃga-Bhadrâ-pa-
30. rikhê nagarê Vijayâhvayê pitryaṃ siṃhâsanaṃ prâpya pâ-
31. layaṃ pṛithivîṃ imâṁ puṇyaślôkâgragaṃ ṇyô sau Devarâya-
32. mahîpatiḥ Tuṃgabhadrâ-nadîtirê śrî-Virû [pâ] ksha-saṃnidhau
33. sahasra-triśatî-paṃchâśachchaturthê Śakâbdakê Paridhâvi Śuchaḥ
34. suddha Dvâ [da] śyâṃ Guruvâsarê Hoṃnâpurada râjyasya Saigehalli-
35. ya-veṃṭheyê Taṃbaṃnalige-dêśasthaṃ grâmaṃ Mañju [ga] ṇiṃ śubhaṃ Nâgû-
36. ra Neyyaḍî Dêvahaḍahê dêvatâdhanaṃ I vihâya râjakî-
37. yârtha kâṭayô daśa-paṁcha cha I tair nishkai saviśêshâyai saha

II B.

38. sîmâshṭakânvitaṃ sahâshṭabhôga svâmyêna sarvamânyam akaṃ-
39. ṭakaṃ Ānaṅdavâla-parishad-alaṃkâratvam ṛichchhataḥ I pa-
40. da-vâkya-pramâṇâṃbu-nidhînâṁ pâradṛi śvanaḥ śrî Pûshôtta-
41. mâraṇya-yatîṃdrasya jagad-gurôḥ śrî Râmachandra-naivêdya
42. siddhayê bhaktitô dadât II Sûryâ-Chandramasô yâvat yâ-
43. vat tishṭhati mêdinî tâvat Purshôttamâraṇya-
44. sêvâyai dattavân nṛipaḥ I madvaṃśajâḥ parama
45. hîbhṛita-vaṃśajâvâ pâpâd apêta-manasô bhuvi
46. bhâvi-bhûpâḥ yê pâlayaṃti mama dharmmam imaṃ sa-
47. magraṃ têbhyô mayâ virachitôṃjalir êsha mûrdhni
48. tais tai samanvitâś chihnair dikshu prâchyâdishu kramâ-
49. t I sîmânô syâgrahârasya likhyaṃtê dêśabhâ-
50. shayâ I Maṃjugaṇiya grâmakke mûḍaṇa dikkige
51. Maṃjugaṇiya paṭṭada mêle Tuḷu Mâdhavanani-
52. kkida Goliya gaḍiya sîme I teṃkaṇa dikkige Hi
53. riya bayala sîme gaḍi I paḍavalu Saigana

III A.

54. halliya sîme gaḍi I baḍagalu Tagache vâchiya
55. sîme gaḍi I svadattâ dviguṇaṃ puṃṇyaṃ paradattânupâ-
56. lanaṃ I paradattâpa-hârêṇa svadattaṃ nishphalaṃ bhavêt svada-
57. ttâṃ paradattâm vâ yô harêta vasuṃdharâ shashṭir-varsha-sahasrâ-
58. ṇi vishṭhâyâṁ jâyatê krimiḥ I dânapâlanayô madhyê
59. dânâchhrêyônupâlanaṃ I dânât svargam avâpnôti pâlanâd â-
60. chyutaṃ padaṃ I êkaiva bhaginî lôkê sarvêshâṃ êva bhûbhu-
61. jâṃ I na bhôgyâ na kara-grâhyâ vipra-dattâ vasuṃdharâ I sâmâ-

62. nyôyaṃ dharmasêtuṃ nṛipâṇâm kâlê kâlê pâlanîyô bha-
63. vadviḥ। sarvân êtân bhâvinaḥ। pârtthivêṃdrân bhûyô
64. bhûyô yâchatê Râmachandraḥ। idam akhila- râja-śêkhara-madhukara-
65. jhaṁkâra-gîta-mahâtmyaṃ। śrî Dêvarâja-nṛipateḥ śâsanam ava-
66. nitala-pârijâtasya॥ śâsanâchâryya-dharmêṇa śâ-
67. sanât svâmi-śâsanât tvashṭrâ Varadapâchâryya-varyêṇa likhitaṃ tvidaṃ॥

śrî Virupâksha.

Translation.

Obeisance to Gaṇâdhipati. May the wonderful Elephant (*i.e.* the elephant-faced-god Gaṇapati), whose pleasure-groves are described by the yôgis to be the Âgamas, confer on you great wealth. May the god who assumed the form of Boar, while lifting up the earth and whose recreation pond is the ocean make you highly prosperous. Born of the Milky Ocean is the excellent flower of water (the Moon) which the God Śiva wears on his head, and which neither fades nor becomes fit to be thrown out after use (*a-nirmâlyam*). In the lineage of that Moon who is a treasure of sweet fragrance (sad-âmôda-nidhi: also means the treasure of the joy of the righteous people) known as Yadu was born a fruit of extraordinary sweetness and the result of the austerities of the world. In that race rose the king Saṃgama, the flow of stream of whose fame the Ganges resembles. Among the sons of that treasure of all jewels, the great king Bukka shone like Kaustubha among jewels. To that king whose queen was Gaurâmbikâ was born a son Hariharêśvara, eminent by his qualities whose fame excels in whiteness the pearl-necklaces. The fourteen worlds could not fully contain the fame of his sixteen great gifts. His son was the world famous Dêvarâya who seemed by his qualities like the incarnation of the joy of his subjects. Burning the fuel, the hostile kings, in the fire of his valour in the battle-field, that valiant king seized the hand of the Goddess of Victory. To him and Dêmâmbikâ was born the heroic Vijayabhûpati, lofty on account of his good behaviour, a treasure-house of learning, possessing great knowledge. Nârayaṇâmbikâ was the queen of that treasure of mercy (Vijayabhûpati) like Mahâlakshmi to Vishṇu, and Pârvati to Śiva. His son, Dêvarâya, who is said to be a Vikramâditya in valour, a Bhôja in enjoyment and a Kubêra in liberality rules the earth. The kings of Anga, Kalinga, Vanga, etc., serve him unceasingly bearing his royal paraphernalia such as the chauri.

LL. (26-44).

When the râjâdhirâja, the bright râja-paramêśvara, possessed of the title, a *bhujanga* to the kings who break their word, champion over three kings, terrible to hostile kings, a *sura-trâṇa* of the Hindu kings, thus praised by the bards, king Dêvarâya, pre-eminent among the righteous, seated on the ancestral throne in Vijayanagara with the Tuṃgabhadrâ river as its moat was ruling the earth:—

On Thursday the 12th lunar day of the bright fortnight of Âshâḍha (śuchi) in the Śaka year 1354 corresponding to the cyclic year Parîdhâvi, king Dêvarâya, in the presence of the god Virûpâksha on the bank of the Tungabhadrâ river devoutly granted together with all the money (nishka) and other special sources of income, with the eight boundaries defined and with all the eight rights of enjoyment, free from all imposts, as *sarvamânya*, the village of Manju(ga)ṇi situated in Tambannalige-dêśa of Saigehaḷḷi-veṇṭheya in the Honnâpura kingdom excluding former grants to gods in Nâgura Neyyaḍī Dêvahaḍaha and excluding also 15 *kâṭis* for government—to the jagad-guru (world-teacher) Purushottamâ-raṇyayatindra, an ornament of the Ânanda-vâla-parishad (assembly), who has crossed the ocean o grammar, logic and mîmâmsa (pada-vâkya-pramâṇa) in order to provide for food offerings (*naivèdya*) for the god Râmachandra. As long as the sun and moon last, as long as the earth continues, so long has the king granted the land for the service of Purushôttamâraṇya.

LL. (45-55.)

I bow with my hands folded over my head to all future rulers, be they my descendants, or descendants of other kings, who, free from sinful thoughts, protect this charity of mine in full. The boundaries of this agrahâra with the marks defined in order in the different directions beginning with the east are written in the local language (Kannaḍa): To the east of the village Manjugaṇi, the boundary of Goliya where Tulu Madhva was set up on the hillock ? (patta) of Manjugaṇi: to the south Hiriya-bayal-sîme is the boundary: to the west Saiganahaḷḷi is the boundary: to the north Tagache-Vâchi is the boundary:

LL. (55-64).

The usual imprecatory verses.

LL. (64-67).

This śâsana containing the praise of the song of the humming of the bee that is the ornament of all kings, pertains to the illustrious king Dêvarâja who is a Pârijâta on earth. By the order of the king the grant was written by the engraver Varadapâchârya who held the post of śâsanâchârya.

Srî Virûpâksha.

Note.

This record registers the grants of the village Manjugaṇi by Dêvarâya II, king of Vijayanagar to the guru Purushôttamâraṇya. The genealogy of Dêvarâya II is given as follows:—Sangama: His son Bukka married Gaurâmbika: their son Harihara (II); his son Dêvarâya married Dêmâmbika; their son Vijaya married Nârâyaṇâmbika; their son Dêvarâya II, the donor of the present grant. He is praised as very valiant and liberal and ruling at Vijayanagar seated on the throne.

The date of the grant given in lines 33-34 corresponds to Thursday, July 10, 1432 A. D., Nija Âshâḍha śu. 12 of S' 1354 Parîdhâvi. The date is regular and falls within the reign of Dêvarâya II (C. 1419-1446). See p. 112 of Mysore and Coorg from the Inscriptions, by Rice.

The donee of the grant is named Purushottamâraṇya (wrongly written as Pûshôttamâraṇya in l.40), chief of ascetics, an ornament of Ânandavâla-parishad, *jagad-guru*, proficient in various śâstras. The statement that the lands were given away by the king to the donee to provide food offerings for the god Râmachandra, shows that the donee was worshipping that god as the principal deity in his matt or temple. In a village called Râmachandrâpur in Nagar Taluk, Shimoga District, is a matt known generally as Râmachandrâpur Matt, the ascetic head of which exercises spiritual authority over the Havikar or Haive sect of the Smârta Brahmans who are found in large numbers in the western taluks of Shimoga District and also in parts of North Canara District. The chief deity worshipped in this Matt is Râma while Chandramauḷi (or Śiva) is the principal god worshipped in the Śringêri Matt. Grants to this Matt by the early kings of Vijayanagar are recorded in several copper plate grants (E. C. VIII, Nagar 64, 66, 67, 68, 69 ; M. A R. 1923, Nos. 66, 67). In these plates the heads of the Matt are praised as worshippers of god Râmachandra and grants of land are said to have been made for the service of god Râmachandra as in the present record (see No. 67 of M. A. R. 1923 ; Nagar 64, 69, etc.). Perhaps the present record registers a grant to the head of the Râmachandrâpur Matt and not to the Śringêri gurus. There is a guru at Śringêri of the name of Purushôttama called Purushôttamabhârati between 1406-1448 A. D. (see Mysore Gazetteer of Rice, Vol. I, P. 474), but he was not the head of the Ânandavâla Parishad nor is the chief deity in his matt known to be Râma.* We see later that the Sringeri Matt has in its possession copper plates making grants to the Muḷuvâgiì Matt which follows what is known as Bhâgavata-sampradâya and even to the Maleyâḷamaṭha at Tîrthahaḷḷi which was also dominated by the Havika Brahmans.

There is, however, some confusion in the names of the gurus of the Râmachandrâpur Matt and their dates as given in their copper plates. Some of them describe the heads of the Matt as *Bhôgavardhana-vâla-purushâdhishṭitar*, established by Bhôgavardhna-vâla-purusha (see pp. 157 and 158 of Rice's translations E.C. VIII, Nos. 67 and 68: See also Nos. 66, 67 of M. A. R. 1923). Some of them also refer to Vidyânandâ-chârya, the senior of Vidyâbôdhaghanâchârya as the founder of the Matt (E. C VIII, Nagar 67). A copper plate of Tudûru of 1445 (E. C. VIII, Tirthahalli 200), refers to a guru called Anantatîrtha-śrîpada of Ânanda-Parishad. Probably he might have belonged to the Râmachandrâpur Matt.

*The Sringeri Matt belongs to Bhûrivâla-Sampradaya according to Maṭhâmnâya-stotra (M. A. R. 1916, p. 61.)

The following list gives the names and dates of the gurus of the Matt as found in their grants :—
Raghuvîra 1321 No. 67, M.A.R. 1923; page 175, M. A. R. 1929. Râghavôttama, disciple of Amarêśvara : 1450 : M. A. R. 1923, No. 66. Chidbôdha, disciple of Sîtâ Râmachandra : 1450 : Nagar 67 : Râghavêśvara, disciple of Chidbôdha: 1463 : Nagar 68, 69, : Râghavêśvara-bhârati : 1506 : Nagar 64 and 66.

The name of the donee of the present copper plate grant Purushôttamâraṇya is not found in the above list. He might have been a predecessor of Amarêśvara-bhârati, above. The Râmachandrâpur Matt is also known as Raghûttamamaṭha of Gôkarṇa in some grants (Nagar 64, 67-68). The next grant (No. 27) which also refers to Purushôttmâraṇya shows that he was supervising the temple of Mahâbala at Gôkarṇa. The village Manjugaṇi given under the present grant is near Honnâvar on the west coast in the same district as Gôkarṇa. The references to Gôkarṇa and to the food offerings to God Râmachandra and the absence of any allusion to Śringêri or to the pontiffs of the Śringêri Matt make it possible that the present grant and the next one were made in favour of a guru of the Râmachandrâpur Matt.

But a publication of the Śringêri Matt in 1927 (Selections from the Records of the Śringêri Matt) makes Purushôttamâraṇya, a disciple of Purushôttama Bhârati, pontiff of Śringêri Matt (1406-1448). No authority is cited for this. See also M.A.R. 1916, p. 61.

Kâṭe is a small coin equivalent to one-fourth of a Varaha (E. C. VII, Nagar 69)

27

Kaigai copper plate grant of Dêvarâya II dated Ś 1353 in the possession of the Matt at Śringêri.

3 plates :—Nandi Nâgari characters : Sanskrit Language.

Size 8″ × 5″

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ 5ನೆಯ ತಾಮ್ರದ ಶಾಸನ.

3 ಹಲಗೆಗಳು, ಉಂಗರವಿಲ್ಲ.

ಪ್ರಮಾಣ 8″ × 5″

ನಾಗರಾಕ್ಷರ.

(1ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

1. ಶ್ರೀಗಣಾಧಿಪತಯೇನಮಃ। ಶುಭಮಸ್ತು। ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮ
2. ರ ಚಾರವೇ। ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ। ಯಸ್ಯಾಲಾ
3. ನಂ ಸತಾಂ ಚೇತಃ ಪ್ರಣವೋಪಾಣಿ ಘಂಟಿಕಾ। ಅಂಕುಶಂ ಕೇವಲಾ ಭಕ್ತಿಸ್ಸೋ
4. ವತಾದ್ವೋ ಮದಾವಳಃ। ಲಕ್ಷ್ಮೀಲಪಕ್ಷ್ಮಲಯೇಂ ನಿತ್ಯಂ ಪೋತ್ರೀ ಕೋಪಿ ಪುರಾ
5. ತನಃ। ಯಸ್ಯದಂಷ್ಟ್ರಾಂಚಲೇ ಭೂಮಿರ್ಭಾಸ್ತಕಂದ ಕಣಾಯಿತಾ। ಅ
6. ಸ್ತಿ ಚೂಡಾಮಣಿಃ ಶಂಭೋರಂಭೋಧೇರಾತ್ಮಸಂಭವಃ। ಸೋಮಃ ಸುರ

7. ಭಿ ಮಂದಾರಃ ಸುಧಾ ಲಕ್ಷ್ಮೀ ಸಹೋದರಃ। ಯದುಃ ಪ್ರಾದುರ ಭೂದಸ್ಯ
8. ವಂಶೇ ವಸುಮತೀ ಪತಿಃ। ಅಲಂಚಕಾರ ಯದ್ವಂಶ್ಯಂ ಜನನೇನ ಜ
9. ನಾರ್ದನಃ ಕುಲೇತಸ್ಯ ಬಲಾರಾತಿ ಬಲೈಶ್ವರ್ಯರ್ವಿಭಾವನಃ। ಜ
10. ಜ್ಞೇಕೀರ್ತಿ ಸುಧಾ ಧೌತದಿಕ್ಕೋ ಬುಕ್ಕ ಮಹೀಪತಿಃ। ಹರಿಸ್ವಯಂ ಜ
11. ಗತ್ರಾಣೇ ಹರಃಪರವಿದಾರಣೇ। ತನಯಸ್ತಸ್ಯ ಸಮಭೂದ್ಧೀರೋ
12. ಹರಿಹರೋ ನೃಪಃ। ಯಸ್ಯಯದ್ವಾರಣಾನಾಂಚ ದೀರ್ಘಹಸ್ತಪರಿಚ್ಚು
13. ತೈಃ। ದಾನಧಾರಾಪಯಃಪೂರೈರಭವತ್ ಪಂಕಿಲಾ ಮಹೀ। ತಸ್ಮಾ
14. ದ ಜನಿ ಸರ್ವಜ್ಞಾ ದಿವಶಕ್ತಿಧರೋ ನೃಪಃ। ದೇವರಾಯ ಇತಿ ಶ್ರೀ
15. ಮಾನ್ ಪ್ರತಿಭೂಭೃದ್ವಿದಾರಣಃ। ವಿಹಾಯ ವಾರಿಜಂ ಲಕ್ಷ್ಮೀರ್ವಿಷ್ಣೋ
16. ರಪಿಭುಜಾಂತರಂ। ಕರವಾಲಾಂಚಲೇಯಸ್ಯ ಚಕಾರ ವಸತಿಂ
17. ಚಿರಂ। ವಿಸ್ಮಯಂ ಜನಯಾಮಾಸ ವಿದ್ಯಾದಾರ್ಯ ಪರಾಕ್ರಮೈಃ। ನಾ
18. ಭಾಗ ನಹುಷಾದೀನಾಂ ಯಸ್ತನೂಕೃತ ವಾನ್ಯಶಃ। ದೇವರಾಯ ಮ
19. ಹೀಪಾಲೋ ಧರ್ಮೋದ್ಭವಗುಣಾನ್ವಿತಂ। ಅಜೀಜನತ್ಸವಿಜಯಂ ವೀ
20. ರಂ ವಿಜಯ ಭೂಪತಿಂ। ಕೃಪಾಯಸ್ಯ ಕೃಪಾಣೀಚ ಧರಾದಾನ ಸ
21. ಮುಜ್ವಲೇ। ಸಮಿತೌ ದದತು ಸ್ವಾಸ್ಥ್ಯಂ ವಿದುಷಾಂ ವಿದ್ವಿಷಾಮಪಿ। ಯ
22. ಸ್ಯ ಸಂಗೀತ ಸಾಹಿತ್ಯೇ ಸಂಜಾತೇ ಕರ್ಣ ಗೋಚರೇ! ಮಹನೀಯ ಮ

(2ನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ)

23. ಹಸ್ತೋಮೋ ವೈಭವಂ ಮಣಿ ಕುಂಡಲೇ । ಅನವದ್ಯಾಸ್ಫುರದ್ವಿದ್ಯಾ ವೈ
24. ಶಾರದ್ಯೈಕ ಮಂದಿರಂ। ಭೋಜಮೇವ ಪುನರ್ಜಾತಂ ಮೇನಿರೇ ಯಂಮ
25. ನೀಷಿಣಃ। ಕರ್ಪೂರ ಪೂರಧವಲೇ ಕನದ್ರ[ತ್ನ]ವಿಭೂಷಣೇ। ಯದ್ಭು
26. ಜಾ ಭೋಗಿ ಶಿಖರೇ ಚಿರಮಾಸ್ತವಸುಂಧರಾ। ಪ್ರದದಾನಸ್ಯ ಸ
27. ತತಂ ಪ್ರತ್ಯರ್ಥಿ ಪ್ರಾರ್ಥನಾಧಿಕಂ। ಯಸ್ಯ ಪ್ರತ್ಯರ್ಥಿ ಭೂಪಾಲೋನ
28. ಗತಃ ಕರ್ಣಗೋಚರಂ। ದುರ್ಯೋಧನೋ ವಿಪಕ್ಷಾಣಾಂ ಕರ್ಣಶ್ಚಪ್ರ
29. ತಿಪಾದನೇ। ಧೃತ ರಾಷ್ಟ್ರೋಪಿ ಸತತಂ ಯಸ್ವಯಂ ವಿಜಯೋಭ
30. ವತ್! ಯದ್ವಾಚಾ ಪ್ರಾಪಿತಾ ಬಂದ್ಧಂ ದೃಢಂ ಶದ್ವಾ ಇವದ್ವಿಷಃ। ಪ್ರಾಯೋ
31. ರಸ್ಯ ಪರಿತ್ಯಾಗಾತ್ ಪ್ರಾಪ್ತಾಶ್ರವಣಗೋಚರಂ। ತಸ್ಯ ನಾ
32. ರಣ ದೇವೀತಿ ನಾನಾ ಗುಣ ವಿಭೂಷಣಾ। ಬಭೂವ ದೇವೀ
33. ದಯಿತಾ ಶಚೀವನಮುಚಿದ್ವಿಷಃ। ಸಾ ತಪೋಭಿರ್ಬಹುವಿ
34. ಧೈಃ ಪರಿತೋಷ್ಯ ಶ್ರಿಯಃಪತಿಂ। ವೀರಂ ವಿಜಯ ಭೂಪಾಲಾ
35. ದ್ದೇವರಾಯ ಮಜೀಜನತ್। ಯತ್ಪ್ರತಾಪ ಮಹಾವಹ್ನೇರ್ವಿಷ್ಪು
36. ಲಿಂಗೋ ವಿಭಾಕರಃ। ಯತ್ಸಮಾಕ್ಷಾ ಸುಧಾಸಿಂಧೋ ಶೀಕರ
37. ಕ್ಷೀರಸಾಗರಃ। ರಾಜಾಧಿರಾಜ ರಾಜಶ್ರೀ ಶ್ರೀರಾಜ ಪರಮೇ
38. ಶ್ವರಃ। ಯಪ್ರತಾಪ ಪದಂ ನಾಮ್ನೋ ದಧಾತಿ ನವಭೂಷಣಂ। ನ
39. ಮತ್ಸಾಮಂತ ಮಕುಟೀ ನಿಕಾಷ ಮಸೃಣೀ ಕೃತೈಃ। ಯತ್ಪಾದ
40. ನಖರೈ ರ್ಭೂಮಿರಭೂದಾದರ್ಶ ಶಾಲಿನೀ। ಶತ್ರವೋ ಯಸ್ಯಚಂ
41. ಡೇನ ಮಂಡಲಾ ಗ್ರೇಣ ಖಂಡಿತಾ। ಕುರ್ವಂತಿ ಮಂಡಲಾಭಾನೋರ್ನ
42. ಥ ಶ್ರೀಮಣಿ ಕಂಕಣಂ। ಯಸ್ಯ ವಿಶ್ರಾಣನ ಶ್ಲಾಘಾ ವಿ
43. ನತೇ ವಿಬುಧ ದ್ರುಮೇ। ಆಹರಂತ್ಯಗ್ರ ಪುಷ್ಪಾಣಿ ನಿರಾಯಾಸಂ
44. ಸುರಾಂಗನಾಃ। ಅರ್ಪಯತ್ಯನಘೋ ಯಸ್ಮಿನ್ನ ಗ್ರಹಾರನ್ಮನೀಷಿ

(2ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ.)

45. ಣಾಂ। ಚಿತ್ರಂದಿಗಂಗನಾಭಿ ದ್ರ್ಯಾಗಗ್ರಾಹಾರೀಕೃತಂ ಯಶಃ। ತೇನ
46. ಶ್ರೀ ದೇವರಾಯೇಣ ವಿಜಯಾಧಿಪಸೂನುನಾ। ನಾರಾಯಣಾಂ
47. ಬಿಕಾ ಗರ್ಭ ರತ್ನಾಕರ ಸುಧಾಂಶುನಾ। ಭಾಷಾ ತಿಲಂಪಿ ರಾ
48. ಜನ್ಯ ಭುಜಂಗೇನ ಭುಜಾಭೃತಾ। ಮೂಊರಾಯರ ಗಂಡಾಂಕಃಪ
49. ರ ರಾಯ ಭಯಂಕರಃ। ಪ್ರತಾಪ ದೇವರಾಯೇಣ ಪ್ರಾರ್ಥನಾ ಕಲ್ಪ
50. ಭೂರುಹಾ। ಲಕ್ಷ್ಮೀಲೋಕೇ ಶಕಸ್ಯಾಬ್ದೇ ವಿರೋಧಿಕೃತಿ ವ
51. ತ್ಸರೇ। ಮಾಘೇ ಮಾಸ್ಯಸಿತೇಪಕ್ಷೇ ದರ್ಶೇ ದಿವಸಕೃದ್ಗ್ರಹೇ।
52. ವಾರೇ ಸೌರೇರ್ಧನಿಷ್ಠಾಯಾಂ ತಾರೇ ಪುಣ್ಯತಮೇದಿನೇ। ಗೋವಾಖ್ಯ
53. ರಾಜ್ಯ ಸಂಬಂಧಿ ಗುತ್ತಿವೆಂಠೆಯ ಮಧ್ಯಗಃ ಗುತ್ತೀದ್ವಾದಶ ಪಲ್ಲೀನಾಂ ಮಧ್ಯ
54. ದೇಶ ವಿಭೂಷಣಂ। ಕೆಳಗುಂದಣಿನಾಮಾಸೌ ಗ್ರಾಮಃ ಸೀಮಾಸಮನ್ವಿತಃ
55. ಸರ್ವಮಾನ್ಯತಯಾ ಭೋಗ್ಯಃ ಸರ್ವ ಬಾಧಾ ವಿವರ್ಜಿತಃ। ಆನಂದವಾಲ
56. ಪರಿಷದಲಂಕಾರತ್ವಮ್ಯಷ್ಟತಃ। ಪದವಾಕ್ಯ ಪ್ರಮಾಣಾಂಬು ನಿಧೀ
57. ನಾಂ ಪಾರದೃಶ್ವನಃ। ಶ್ರೀ ಪೂರುಷೋತ್ತಮಾರಣ್ಯ ಯತೀಂದ್ರಸ್ಯ ಜಗದ್ಗು
58. ರೋಃ। ಶ್ರೀರಾಮಚಂದ್ರ ನೈವೇದ್ಯ ಪ್ರಕ್ಲಪ್ತ್ಯರ್ಥಮದೀಯತ। ಆ ಚಂದ್ರಾರ್ಕಂ॥
59. ಗೋವಾ ಕೊಂಕಣವೆಂತ್ಯಸ್ಥಕೈಗ ಯೀದೇಶಮಾಶ್ರಿತಃ! ಹಿರಿಹಾಲ
60. ಗಾಣ ಹಾಳುಭ್ಯಾಂ ಮೊಟ್ಟೆ ಪಲ್ಯಾಚ ಸಂಯುತಃ। ತಥಾಹುಣಿಸೆಪಲ್ಯಾಚ ಕೆ
61. ಬಗಾ ದೇವಿ ಹಲ್ಲಿಕಃ। ಗ್ರಾಮಃ ಕೈಗೈನಾಮಾಚ ಶ್ರೀ ಮಹಾಬಲಮರ್ಚಿತುಂ॥
62. ಶ್ರೀ ಪೂರುಷೋತ್ತಮಾರಣ್ಯ ಗುರೋಃ ಸಂರಕ್ಷಿತುಂ ಮಠಂ। ಬ್ರಾಹ್ಮಣಾನಾಂಚ
63. ಸತ್ರಾರ್ಥಂ ತಸ್ಯೈವಚ ಗುರೋರ್ವಶೇ। ಅಷ್ಟಾಭಿಃ ಸಹಸೀಮಾಭಿಃ
64. ಸರ್ವಮಾನ್ಯ ಮಕಂಟಕಂ ಅದಾಯಿ ದಾತೃವರ್ಯೇಣ ಸ್ಥಿರಮಾಚಂ
65. ದ್ರತಾರಕಂ। ಸಹಿರಂಣ್ಯೋದಕ ಧಾರಾಭಿರ್ದಕ್ಷಿಣಾ ಸಹಿತೈ ಸದಾ॥

(3ನೆಯ ಹಲಗೆಯ ಮುಂಭಾಗ.)

66. ಹರೇರ್ಲೀಲಾವರಾಹಸ್ಯ ದಂಷ್ಟ್ರಾದಂಡಃ ಸಪಾತುಃ ಹೇಮಾದ್ರಿ ಕಲಶಾಯ
67. ತ್ರಧಾತ್ರೀಚ್ಛತ್ರಶ್ರಿಯಂದಧೌ। ಇದಮಖಿಲ ರಾಜಶೇಖರ ಮಧುಕರ ಝಂ
68. ಕಾರಗೀತಮಹಾತ್ಮ್ಯಂ ಶ್ರೀ ದೇವರಾಜ ನೃಪತೇಶಾಸನ ಮವನಿತಲ ಪಾ
69. ರಿಜಾತಸ್ಯ। ಶಾಸನಾಚಾರ್ಯ್ಯ ಧರ್ಮೇಣ ಶಾಸನಾತ್ಸ್ವಾಮಿಶಾಸನಾತ್
70. ತ್ವಷ್ಟ್ರಾ ವರದ ಪಾಚಾರ್ಯ್ಯವರ್ಯೇಣ ಲಿಖಿತಂತ್ವಿದಂ। ಅಹೋರಾಘ
71. ವ ರಾಜೇಂದ್ರ ಸಪ್ತ ಜನ್ಮಾನುಪಾಲಯ। ನ ಶೃಣೋಷಿ ನಪಶ್ಯಾಮಿ ಸ್ವ
72. ಯಂದತ್ತಾಪ ಹಾರಿಣಂ। ಶತ್ರುಣಾಪಿ ಕೃತೋಧರ್ಮಃ ಪಾಲನೀಯಃ ಪ್ರಯ
73. ತ್ನತಃ ಶತ್ರು ರೇವಹಿ ಶತ್ರುಃ ಸ್ಯಾದ್ಧರ್ಮಃ ಶತ್ರುರ್ನಕಸ್ಯಚಿತ್। ಸ್ವದ
74. ತ್ತಾಂ ದ್ವಿಗುಣಂ ಪುಣ್ಯಂ ಪರದತ್ತಾನುಪಾಲನಂ ಪರದತ್ತಾ
75. ಪಹಾರೇಣ ಸ್ವದತ್ತಂ ನಿಷ್ಫಲಂ ಭವೇತ್। ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ
76. ದಾನಪಾಲನ ಯೋರ್ಮಧ್ಯೇ ದಾನಾಚ್ಛ್ರೇಯೋನುಪಾಲನಂ ದಾನಾತ್ಸ್ವರ್ಗ ಮವಾ
77. ಪ್ನೋತಿ ಪಾಲನಾದಚ್ಯುತಂಪದಂ। ಏಕೈವ ಭಗಿನೀ ಲೋಕೇ ಸರ್ವೇಷಾ
78. ಮೇವ ಭೂಭುಜಾಂ ನ ಭೋಗ್ಯಾ ನ ಕರ ಗ್ರಾಹ್ಯಾ ವಿಪ್ರದತ್ತಾವಸುಂಧರಾ।
79. ಸಾಮಾನ್ಯೋಯಂ ಧರ್ಮಸೇತುಂ ನೃಪಾಣಾಂ ಕಾಲೇಕಾಲೇ ಪಾಲನೀಯೋ ಭವದ್ಭಿಃ
80. ಸರ್ವಾನೇತಾನ್ಭಾವಿನಃ ಪಾರ್ಥಿವೇಂದ್ರಾನ್ಭೂಯೋ ಭೂಯೋಯಾಚತೇ ರಾಮಚಂದ್ರಃ

ಶ್ರೀ ವಿರುಪಾಕ್ಷ.

(I Plate back side.)

1 श्री गणाधिपतयेनमः । शुभमस्तु । नमस्तुंगशिरश्चुंबि चंद्रचाम
2 रचारवे । त्रैलोक्य नगरारंभमूलस्तंभाय शंभवे । यस्या ला
3 नं सतांचेतः प्रणवो मणिघंटिका । अंकुशं केवलाभक्तिस्सो
4 वताद्वो मदावळः । लक्ष्मीं पक्ष्मलयें नित्यं पोत्री कोपिपुरा
5 तनः । यस्य दंष्ट्रांचले भूमिर्मुस्ताकंदकणायिता । अ
6 स्ति चूडामणिः शंभो रंभोधेरात्मसंभवः । सोमः सुर
7 भिमंदारः सुधालक्ष्मीसहोदरः । यदुः प्रादुरभूदस्य
8 वंशे वसुमतीपतिः । अलंचकारयद्वंश्यं जननेन ज
9 नार्दनः कुलेतस्य वलाराति बलैश्वर्यविभावनः । ज
10 ज्ञेकीर्त्तिसुधाधौतदिक्कोबुक्कमहीपतिः । हरिस्वयं ज
11 गत्राणे हरः परविदारणे । तनयस्तस्य समभूद्धीरो
12 हरिहरोनृपः । यस्य यद्वारणानां च दीर्घहस्तपरिच्चु
13 तैः । दानधारापयःपूरैरभवत् पंकिलामही । तस्मा
14 दजनि सर्वज्ञादिवशक्तिधरो नृपः देवराय इति श्री
15 मान् प्रतिभूभृद्विदारणः । विहाय वारिजं लक्ष्मी र्विष्णो
16 रपिभुजांतरं । करवालांचले यस्य चकार वसतिं
17 चिरं । विस्मयं जनयामास विद्यौदार्य पराक्रमैः । नां
18 भागनहुषादीनां यस्तनूकृतवान्यशः । देवरायम
19 हीपालो धर्मोद्भव गुणन्वितं । अजीजनत्स विजयं वी
20 रं विजयभूपतिं । कृपा यस्य कृपाणी च धरादानस
21 मुज्वले । समितौ ददतुस्वास्थ्यं विदुषां विद्विषामपि । य
22 स्य संगीत साहित्ये संजाते कर्णगोचरे । महनीयम

(II Plate front side.)

23 हस्तोमे वैभवं मणिकुंडले अनवद्या स्फुरद्विद्यावै
24 शारद्यैकमंदिरं । भोजमेव पुनर्जातं मेनिरेयं म
25 नीषिणः । कर्पूरपूरधवले कनद्र [त्न] विभूषणे । यद्भु
26 जा भोगिशिखरे चिरमास्तवसुंधरा । प्रददानस्यस
27 ततं प्रत्यर्थि प्रार्थनाधिकं । यस्य प्रत्यर्थिभूपालो न
28 गतः कर्णगोचरं । दुर्योधनो विपक्षाणां कर्णश्च प्र
29 तिपादने । धृतराष्ट्रोपि सततं यस्वयं विजयो भ
30 वत् । यद्वाचाप्रापितावंद्धंदढं शद्वा इवद्विषः । प्रायो
31 रस्य परित्यागात् प्राप्ताश्रवणगोचरं । तस्य ना
32 रणदेवीति नाना गुणविभूषणा । बभूवदेवी
33 दयिता शचीव नमुचिद्विषः । सातपोभिर्बहुवि
34 धैः परितोष्यश्रियःपतिं । वीरंविजय भूपाला
35 द्देवरायमजीजनत् । यत्प्रताप महावन्हेर्विष्फु
36 लिंगोविभाकरः । यत्समाक्षासुधासिंधो शीकर
37 क्षीरसागरः । राजाधिराजराजश्री श्रीराजपरमे

38 श्वरः । यप्रतापपदं नाम्नो दधाति नवभूषणं । न
39 मत्सामंतमकुटी निकाषमसृणीकृतैः । यत्पाद
40 नखरै र्भूमिरभूदादर्शशालिनी । शत्रवो यस्य चं
41 डेनमंडलाग्रेण खंडिता । कुर्वंति मंडला भानोर्न
42 भश्रीमणिकंकणं । यस्य विश्राणनश्लाघा वि
43 नते विबुधद्रुमे । आहरंत्यग्रपुष्पाणिनिरायासं
44 सुरांगनाः । अर्पयत्यनघेयस्मिन्नग्रहारन्मनीषि

(II Plate back side.)

45 णां चित्रंदिगंगनाभिर्द्रागग्राहारी कृतंयशः । तेन
46 श्री देवरायेण विजयाधिप सूनुना । नारायणां
47 बिकागर्भरत्नाकरसुधांशुना । भाषातिलंघिरा
48 जन्य भुजंगेन भुजाभृता । मूरुरायरगंडांकः प
49 रराय भयंकरः । प्रतापदेवरायेण प्रार्थनाकल्प
50 भूरुहा । लक्ष्मी लोके शकस्याब्दे विरोधिकृतिव
51 त्सरे । माघे मास्य सिते पक्षे दर्शौ दिवसकृद्ग्रहे ।
52 वारे सौरेर्धनिष्ठायां तारे पुण्यतमे दिने । गोवाख्य
53 राज्य संबंधि गुत्तिवेंठेय मध्यगः गुत्तीद्वादश
पल्लीनां मध्य
54 देशविभूषणं । केळगुंदणिनामासौ ग्रामः सीमा समन्तितः
55 सर्वमान्यतया भोग्यः सर्वबाधाविवर्जितः । आनन्दवाल
56 परिषदलंकारत्वमृच्छतः पदवाक्यप्रमाणांबुनिधी
57 नां पारदृश्वनः । श्रीपूरुषोत्तमारंण्य यतींद्रस्य जगद्गु
58 रोः । श्रीरामचंद्रनैवेद्यप्रक्लुप्त्यर्थमदीयत । आचंद्रार्कं ॥
59 गोवाकोंकणवेंठ्यस्थकैगऊदेशमाश्रितः । हिरिहाल हल
60 गाणहालुभ्यां मोट्टेपल्याचसंयुतः । तथाहुणसे पल्याच के
61 रगादेविहल्लिकः । ग्रामः कैगैनामाच श्रीमहाबलमर्च्चितुं ।
62 श्री पूरुषोत्तमारण्य गुरोः संरक्षितुंमठं । ब्राह्मणानां च
63 सत्रार्थं तस्यैवच गुरोर्वंशे । अष्टाभिः सहसीमाभिः
64 सर्वमान्यमकंटकं अदायिदातृवर्यैणस्थिरमाचं
65 द्रतारकं । सहिरण्योदक धाराभिर्दक्षिणासहितै सदा ॥

(III Plate front side.)

66 हरेर्लीलावराहस्य दंष्ट्रादंडः सपातुः[वः] हेमाद्रिकलशाय
67 त्रधात्रीच्छत्रश्रियंदधौ । इदमखिलराजशेखर मधुकर झं
68 कारगीतमहात्म्यं श्रीदेवराज नृपते शासनमवनितलपा
69 रिजातस्य । शासनाचार्य्यधर्मेण शासनात्स्वामिशासनात्
70 त्वष्ट्रावरदपाचार्यवर्यैण लिखितंत्विदं । अहोराघ
71 वराजेंद्र सप्तजन्मानु पालय न श्रृणोमि नपश्यामिस्व
72 यंदत्तापहारिणं । शत्रुणापि कृतोधर्मः पालनीयः प्रय

73 त्नतः शत्रुरेवहि शत्रुःस्याद्धर्मः शत्रुर्नकस्यचित्। स्वद
74 त्तांद्विगुणंपुण्यं परदत्तानुपालनं परदत्ता
75 पहारेण स्वदत्तं निष्फलंभवेत्। श्री श्री श्री ॥
76 दानपालनयोर्मध्ये दानाच्छ्रेयोनुपालनं दानात्स्वर्गमवा
77 प्नोति पालनादच्युतं पदं। एकैवभगिनी लोके सर्वेषा
78 मेव भूभुजां न भोग्या नकरग्राह्या विप्रदत्तावसुंधरा
79 सामान्योयं धर्मसेतुर्नृपाणां काले काले पालनीयो भवद्भिः
80 सर्वानेतान्भाविनः पार्थिवेन्द्रान्भूयो भूयो याचते रामचन्द्रः

श्रीविरूपाक्ष

Transliteration.

(I Plate back side)

1. śrî Gaṇâdhipatayê namaḥ ǀ śubham astu ǀ namas tunga-śiraś-chumbi-chandra-châma-
2. ra-châravê ǀ trailôkya-nagarâ-raṃbha-mûla-staṃbhâya Śaṃbhavê ǀ yasyâlâ-
3. naṃ satâṃ chêtaḥ praṇavô maṇi-ghaṃṭikâ ǀ ankuśaṃ kêvalâ bhaktis sô-
4. vatâd vô madâvaḷaḥ ǀ Lakshmîṃ pakshmalayêṃ nityaṃ pôtrî kôpi purâ-
5. tanaḥ ǀ yasya daṃshṭrâṃchalê bhûmir mustâ-kanda-kaṇâyitâ ǀ a-
6. sti chûḍâmaṇiḥ Śaṃbhôr aṃbhôdhêr âtma-saṃbhavaḥ ǀ Sômaḥ Sura-
7. bhi-Mandâra (h)—sudhâ—Lakshmî-sahôdaraḥ ǀ Yaduh prâdurabhûd asya
8. vaṃśê vasumatî-patiḥ ǀ alaṃchakâra yadvaṃśyaṃ jananêna Ja-
9. nârdanaḥ kulê tasya Balârâti-balaiśvarya-vibhâvanaḥ ǀ ja-
10. jñê kîrtti-sudhâ-dhauta-dikkô Bukkamahîpatiḥ ǀ Hari svayaṃ ja-
11. gatrâṇê Haraḥ para-vidâraṇê ǀ tanayas tasya samabhûd dhîrô
12. Hariharô nṛipaḥ ǀ yasya yad-vâraṇânâṃ cha dîrgha-hasta-parichchu-
13. taiḥ ǀ dâna-dhârâ-payaḥ pûrair abhavat pankilâ mahî ǀ tasmâd
14. ajani Sarvajñâd iva Śaktidharô nṛipaḥ ǀ Dêvarâya iti śrî-
15. mân prati-bhûbhṛid-vidâraṇaḥ ǀ vihâya vârijaṃ Lakshmîr Vishṇô-
16. r api bhujântaraṃ ǀ karavâlânchalê yasya chakâra vasatiṃ
17. chiraṃ ǀ vismayaṃ janayâmâsa vidyaudârya-parâkramaiḥ ǀ Nâ-
18. bhâga-Nahushâdînâṃ yas tanûkṛitavân yaśaḥ ǀ Dêvarâya-ma-
19. hîpâlô dharmôdbhava-guṇânvitaṃ ǀ ajîjanat sa vijayaṃ vî-
20. raṃ Vijayabhûpatiṃ ǀ kṛipâ yasya kṛipâṇî cha dharâ-dâna-sa-
21. mujvalê ǀ samitau dadatu (s) svâsthyaṃ vidushâṃ vidvishâm api ǀ ya-
22. sya sangîta-sâhityê saṃjâtê karṇa-gôcharê mahanîya-ma-

(II Plate front side)

23. hastômê vaibhavaṃ maṇi-kuṇḍalê ǀ anavadyâ sphurad-vidyâ vai-
24. śâradyaika-mandiraṃ ǀ Bhôjam êva punarjâtaṃ mênirê yaṃ ma-
25. nîshiṇaḥ ǀ karpûra-pûra-dhavalê kanadra [tna] vibhûshaṇê ǀ yad-bhu-
26. jâ-bhôgi-śikharê chiram âsta Vasundharâ ǀ pradadânasya sa-

27. tataṃ pratyarthi-prârthanâ-dhikaṃ l yasya pratyarthi-bhûpâlô na
28. gataḥ karṇa-gôcharaṃ l Duryôdhanô vipakshâṇâṃ Karṇaś cha pra-
29. tipâdanê l Dhṛitarâshṭrôpi satataṃ ya (s) svayaṃ Vijayô bha-
30. vat l yad-vâchâ prâpitâ baṃdhaṃ dṛiḍhaṃ śabdâ iva dvishaḥ l prâyô
31. rasya parityâgât prâptâ śravaṇa-gôcharaṃ l tasya Nâ-
32. raṇadêvîti nânâ-guṇa-vibhûshaṇâ l babhûva dêvî
33. dayitâ Śachîva Namuchidvishaḥ l sâ tapôbhir bahu-vi-
34. dhaiḥ paritôshya Śriyaḥpatiṃ l vîraṃ Vijaya-Bhûpâlâ-
35. d Dêvarâyam ajîjanat l yat-pratâpa-mahâvahnêr visphu-
36. lingô Vibhâkaraḥ l yat-samâkshâ Sudhâsindhô śîkara
37. Kshîrasâgaraḥ l râjâdhirâja-râja-śrî śrî-râja-paramê-
38. śvaraḥ l ya pratâpa-padaṃ nâmnô dadhâti nava-bhûshaṇaṃ l na-
39. mat-sâmaṃta-makuṭî-nikâsha-masruṇî-kṛitaiḥ l yat-pâda-
40. nakharair bhûmir abhûd âdarśa- śâlinî l śatravô yasya chaṃ-
41. ḍêna maṇḍalâgrêṇa khaṃḍitâ l kurvanti maṃḍalâ Bhânôr na-
42. bha-śrî-maṇi-kaṃkaṇaṃ l yasya viśrâṇana-ślâghâ-vi-
43. natê vibudhadrumê l âharanty agra-pushpâṇi nirâyâsaṃ
44. Surâṃganâḥ l arpayatyanaghê yasminn agrahâraṃ manîshi-

(II Plate back side)

45. ṇâṃ l chitraṃ diganganâbhir drâg agrâ-hârî-kṛitaṃ yaśaḥ l têna
46. śrî Dévarâyêṇa Vijayâdhipa-sûnunâ l Nârâyaṇâṃ-
47. bikâ-garbha-ratnâkara-sudhâṃśunâ l bhâshâtilaṃghi-râ-
48. janya-bhujaṃgêna bhujâbhṛitâ l mûṟu-râyara-gaṃḍânkaḥ pa-
49. rarâya-bhayaṃkaraḥ l Pratâpa-Dêvarâyêṇa prârthanâ–kalpa-
50. bhûruhâ l Lakshmî-Lôkê Śakasyâbdê Virôdhikṛiti va-
51. tsarê l Mâghê mâsy asitê pakshê-darśê divasa-kṛid-grahê l
52. vârê Saurêr Dhanishṭhâyâṃ târê puṇyatamê dinê l Gôvâkhya-
53. râjya-saṃbaṃdhi Gutti-Veṇṭheya-madhyagaḥ Guttî-dvâdaśa-pallînâṃ madhya-
54. dêśa-vibhûshaṇaṃ l Keḷagundaṇi-nâmâ sau grâmaḥ sîmâ-samantitaḥ
55. sarvamânyatayâ bhôgyaḥ sarva-bâdhâ-vivarjitaḥ l Ânandavâla-
56. parishad-alaṃkâratvaṃ ṛichchhataḥ l pada-vâkya-pramâṇâṃbu-nidhî-
57. nâṃ pâradṛiśvanaḥ l Śrî-Pûrushôttamâraṇya-yatîndrasya jagadgu-
58. rôḥ l Śrî-Râmachandra-naivêdya-prakluptyartham adîyata l âchandrâr-kaṃ ll
59. Gôvâ-Konkaṇa-Veṃṭhyastha-Kaigayî-dêśam âśritaḥ l Hirihâla–
60. Gâṇahâḷubhyâṃ Moṭṭepalyâ cha saṃyutaḥ l tathâ Huṇasepalyâ cha Ke-
61. ṟagâdêvihallikaḥ l grâmaḥ Kaigai nâmâ cha śrî Mahâbalaṃ archchituṃ l
62. Śrî Pûrushôttamâraṇya-gurôḥ saṃrakshituṃ maṭhaṃ Brâmhaṇânâṃ cha

63. satrârthaṃ tasyiva cha gurôr vaśê ǀ ashṭâbhih saha sîmâbhih
64. sarvamânyam akaṃṭakaṃ adâyi dâtṛivaryêṇa sthiram â-cham-
65. dra-târakaṃ ǀ sahiraṃṇyôdaka-dhârâbhir dakshiṇâ-sahitai [s] sadâ ǁ

(III Plate front side)

66. Harêr lîlâ-varâhasya daṃshṭrâ-daṃḍah sa pâtuḥ Hêmâdri-kalaśâ ya–
67. tra dhâtrî chchhatra-śriyaṃ dadhau ǀ idaṃ akhila-râja-śêkhara-madhukara-jhham-
68. kâra-gîta–mâhâtmyaṃ śrî-Dêvarâja-nṛipatê śâsanam avani-tala–Pâ-
69. rijâtasya l Śâsanâchârya–dharmêṇa śâsanât svâmi-śâsanât
70. tvashṭrâ Varadapâchârya-varyêṇa likhitaṃ tvidaṃ ǀ ahô Râgha-
71. va-râjêndra sapta-janmânu pâlaya na śṛiṇômi na paśyâmi sva-
72. yaṃ dattâpahâriṇaṃ ǀ śatruṇâ pi kṛitô dharmah pâlanîyah praya-
73. tnatah śatrurêva hi śatruh syâd dharmah śatrur na kasya chit l sva-da-
74. -ttâm dviguṇam puṇyam para-dattânu-pâlanam para-dattâ-
75. pahârêṇa sva-dattaṃ nishphalaṃ bhavêt ǀ śrî śrî śrî
76. dâna-pâlanayor madhyê dânâch chhrêyô- nupâlanaṃ dânât Svargam avâ-
77. pnôti pâlanâd achyutaṃ padaṃ l êkaiva bhaginî lôkê sarvêshâ —
78. m êva bhûbhujâṃ na bhôgyâ na kara-grâhyâ vipra-dattâ vasundharâ l
79. sâmânyôyaṃ dharma-sêtuṃ nṛipâṇâṃ kâlê kâlê pâlanîyô bhavadbhiḥ
80. sarvân êtân bhâvinah pârthivêndrân bhûyô bhûyô yâchatè Râmachandraḥ Śrî Virupâksha.

Translation.

LL. (1-2).

Obeisance to Gaṇâdhipati: Good fortune: The usual verse in praise of Sâmbhu:—

LL. (3-36).

May the Elephant (Gaṇêśa) whose tethering post is the mind of good men, jewelled bells the Praṇavamantra and the goad, pure devotion protect you:—There is an ancient Boar who casts glances at Lakshmi and in whose tusks the earth looks like a particle of *mustâ* root (the grass cyperus rotundus). There is the Crest-jewel of Śambhu, the Moon, the son of Ocean, and a brother of the Celestial Cow, Mandâra tree, Ambrosia, and Lakshmî. In the race of the moon was born the King Yadu whose line Kṛishṇa adorned by his birth. A descendent of his, was King Bukka possessed of the strength and wealth of Indra whose bright glory whitened all the cardinal directions. His son was the king Harihara, a Hari in protecting the world and a Hara in killing enemies. The earth became muddy by the streams of *dâna* water (water accompanying gifts made: juice flowing from the temples) falling from the long arms (trunks) of that king and of his elephants. To him was born like Skanda (Śaktidhara) to Śiva (Sarvajña) the powerful (Śaktidhara) king

Dêvarâya, destroyer of hostile kings (in the case of Skanda the epithet *prati-bhûbhṛidvidâraṇa* means piercer of the mountain Krauncha which gave shelter to his enemies). Leaving the lotus and Vishṇu's chest Lakshmî made the tip of his sword her permanent abode. By his learning, liberality and prowess he caused admiration and lessened the fame of Nâbhâga, Nahusha and others. The King Dêvarâya got a son Vijaya-bhûpati, full of righteous qualities, ever successful and valiant. His compassion and sword shone by *dharâdâna* (gift of lands and acquisition of territories) and gave the learned and the enemies *svâsthya* (happiness and residence in heaven) in *samiti* (court and battle). The bright jewelled ear-rings worn by him in his ears looked splendid when he listened to music and poetry. His faultless, bright and comprehensive learning was such that people looked upon him as Bhôja born again. In the mountain of his arms, white with camphor paste, adorned with jewelled ornaments, the earth rested long. As the king was always making gifts in excess of what the supplicants might ask (as the king was destroying the desires of his enemy kings) no king who could vie with him in liberality has been heard of (no hostile king could be heard of). Though he was always Duryôdhana (unassailable) to enemies, Karṇa in making gifts, and Dhṛitarâshṭra (protector of kingdom) he was also Vijaya (Arjuna). His enemies firmly imprisoned by his word, like articulate sounds by speech, were heard of only when they died (?) Nâraṇadêvi was his beloved queen like Śachî to Indra. By various austerities she pleased Vishṇu and brought forth Dêvarâya, son of Vijaya. The sun was but a spark of the great fire of his valour and the milk ocean but a drop of the ocean of the nectar of his fame.

LL. (37-45).

Possessed of the royal fortune of the king of kings, and being a supreme lord over kings he wears a new ornament that is the word *pratápa*. By the finger-nails of his feet soft and bright with the pressing down of the ends of the crowns of the dependant chiefs bowing before him, the earth became possessed of a jewelled mirror. The enemies cut down by his sharp sword convert the orb of the sun into a jewelled bracelet for the goddess of the sky. The celestial nymphs pick flowers with ease from the top of the celestial tree which bowed down on hearing the praise of his munificence. While he bestowed *agrahâras* on scholars, the ladies of the cardinal points made excellent garlands (agrahâra) of his fame.

LL. (46-65).

That king Pratâpa Dêvarâya, son of King Vijaya and a moon to the ocean the womb of Nârâyaṇâmbikâ, bearer on his arms of the title a *bhujanga* to princes who break their word, a champion over the three kings, terrible to enemy kings, a celestial tree to supplicants, on the holy occasion of a solar eclipse on Saturday the new moon day of the dark fortnight of the month Mâgha in the year Virôdhikṛit

corresponding to the Śaka year (reckoned by the chronogram) *Lakshmîloka* (1353) under the asterism Dhanishṭhâ granted as a *sarvamânya*, exempt from all imposts, with the boundaries defined, the village Keḷagundaṇi belonging to the Gutti Twelve in Gutti-veṇṭheya of the Gôvâ kingdom, to the ornament of the Ânandavâla-parishad, proficient in grammar, logic and mîmâmsâ, the jagadguru Pûrushôttamâraṇya-yatîndra in order to provide for offerings of food for the god Râmachandra and to last as long as the Moon and Sun endure. The foremost of liberal persons, king Dêvarâya also granted the village Kaigai, along with the hamlets Hirihâla, Gâṇahâlu, Moṭṭepalli, Huṇasepalli and Keṟagâdêvihaḷḷi, situated in Kaigai-dêśa of the Konkaṇa-veṇṭheya in the Gôvâ kingdom, as sarvamâñya, free from imposts, with the eight boundaries defined, with pouring of water on gold and with presents of money, to Purushôttamâraṇya-guru for the worship of the god Mahâbali, for the upkeep of the Maṭha and for feeding the Brahman dependants.

LL. (66-80).

The praise of Varâha:—This śasana of the king Dêvarâja who is a Pârijâta on earth whose greatness is resounded by the humming of the bees the great kings was written by the king's order according to the rules followed by engravers of śâsanâs, by the engraver (tvashtṛi) Varadapâchârya O king Râghava : . . . .

. . . .

Even the charity made by an enemy is to be protected with care. The enemy is only hostile but his charity is not hostile to anybody.

(The usual imprecatory stanzas).

80. Śrî Virûpâksha.

Note.

This copper plate inscription is similar to the previous number and registers the gift of the villages Keḷagundaṇi and Kaigai with hamlets in the Gôvâ kingdom by Dêvarâya II, King of Vijayanagar to the ascetic guru Purushôttamâraṇya. The date of the grant corresponds to Saturday, 2nd February 1432, a day of solar eclipse as stated in the grant and is regular in all details.

The genealogy of Dêvarâya II is similar to that in the previous grant and the other records of this king. We learn in this grant however that his mother Nâraṇadêvi was a devotee of Vishṇu and by the favour of that god the son Dêvarâya was born to her (L·34).

The object of the grant has been given not only as in the previous number to provide for food offerings to the god Râmachandra but also to provide for the worship of Mahâbala, for the upkeep of the matt and feeding the Brahman dependants. The god Mahâbala referred to here is evidently the deity (Śiva) of that name worshipped in the sacred place called Gôkarṇa situated on the west coast, also in the Gôvâ kingdom.

The engraver of this grant is the same as that of the previous number, *viz.*, Varadapâchârya.

28

Chauḍiseṭṭikoppa grant of the Keḷadi king Vîrabhadra Nâyaka dated Ś 1552 in the possession of the Matt at Śringêri.

3 Plates : Kannaḍa characters and language.

Size $9\frac{1}{4}'' \times 6\frac{3}{4}''$

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ 6ನೆಯ ತಾಮ್ರ ಶಾಸನ.

3 ಹಲಗೆಗಳು.

ಪ್ರಮಾಣ $೯\frac{1}{4}'' \times 6\frac{3}{4}''$

1. ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರ ಚಾಮರ ಚಾರವೇ
2. ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂ
3. ಭವೇ ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶ
4. ಕ ವರುಷ ೧೫೫೨ನೆಯ ಶುಕ್ಲ ಸಂವತ್ಸರದ ಪು
5. ಷ್ಯ ಶು ೧೦ ಲು ಶ್ರೀಮತ್ಪರಮಹಂಸ ಪರಿವ್ರಾಜಕಾ
6. ಚಾರ್ಯ್ಯವರಿಯ ಪದವಾಕ್ಯ ಪ್ರಮಾಣ ಪಾರಾವಾ
7. ರ ಪಾರೀಣ ಯಮನಿಯಮಾದ್ಯಾಷ್ಟಾಂಗ ಯೋಗನಿ
8. ರುತರಾದ ಶ್ರುಂಗೇರಿಯ ಶ್ರೀಸಚ್ಚಿದಾನಂದ ಭಾರ
9. ತಿ ಸ್ವಾಮಿಗಳಿಗೆ ಶ್ರೀಮದ್ದೆಡವ ಮುರಾರಿ ಕೋಟೆ ಕೋ
10. ಳಾಹಳ ವಿಶುಧವೈದಿಕಾದ್ವೈತ ಸಿಧಾಂತ್ತ ಪ್ರತಿಷ್ಠಾಪಕ
11. ಶಿವ ಗುರುಭಕ್ತಿ ಪರಾಯಣರಾದ ಕೆಳದಿ ವೆಂಕಟ
12. ಪ್ಪನಾಯಕರ ಪೌತ್ರರಾದ ಭದ್ರಪ್ಪನಾಯಕರ ಪು
13. ತ್ರರಾದ ವೀರಭದ್ರನಾಯಕರು ಕೊಟ್ಟ ತಾಂಮ್ರ ಶಾ
14 ಸನದ ಕ್ರಮವೆಂತೆಂದರೆ ಪಟ್ಟಗುಪೆ ಹೊಳೆ ಬಳಿ
15. ಯ ಮನೆವಾರ್ತ್ತೆ ವೆಂಕಂಣನು ಕಟ್ಟಿಸಿದ ಮಠವ
16. ನು ನಿಮಗೆ ಸಮರ್ಪಿಸಿದಲ್ಲಿ ಆ ಮಠದ ದೇಉ

(1ನೆಯ ಹಲಗೆಯ ಹಿಂಭಾಗ)

17. ಪೂಜೆಯು ಅಮ್ರುತಪಡಿ ನಂದಾದೀಪ್ತಿಗೆ ಪ್ರಾಕು ವಿ
18. ಭವ ಸಂವತ್ಸರದ ಪುಷ್ಯ ಬ೯ಲು ವೆಂಕಟಪ್ಪನಾಯ
19. ಕ ಅಯ್ಯನವರು ಪಟ್ಟಗುಪ್ಪೆ ಸೀಮೆ ವಳಗಣ ಚಉ
20. ಡಿ ಸೆಟ್ಟಿ ಕೊಪ್ಪದ ಗ್ರಾಮವನು ಬಿಟ್ಟಿದ್ದರಾಗಿ ಆ ಗ್ರಾ
21. ಮಕ್ಕೆ ಸಲುವ ಪ್ರಾಕು ರೇಖೆ ಬ್ರಾಂಹ್ಮಣ ವಾಡದಿಂದ ಲು
22. ಗದೆ ತ್ತೋಟ ಸಹಾಕುಳಗರ್ ॥ ಂಗೆ ಅರೆವಾಸಿ ಸೆಹಾ ರೇ
23. ಖೆ ಗ ೧೪೮೨॥ ಕೆ ಶ್ರಯ ನಷ್ಟ ಗ ೨೮೨॥೬ ಶ್ಧ ಗ ೧೨ ಬಿ
24. ರಾಡದಿಂದಲು ಛತ್ತಸುಂಕ ದುರ್ಗದ ಛತ್ತವೆಚ್ಚ ಬಿ
25. ರಾಡದಿಂದಲು ಗ ೧ಕೆ ೮೨ .|. ಒಲುಗ ೨ ॥೩॥ ಉಭ

26. ಯಂಗ ೧೪ ॥೩॥ ಮೆಣಸಿನ ಚಡಿತ್ತಗ ೮೨॥ ಉ
27. ಭಯಂ ೧೫೮೧ ತಥಾ ತಿಥಿಲು ಬಿಟ್ಟದು ಪಟ್ಟ
28. ಗುಪ್ಪೆ ಸೀಮೆ ಶೂದ್ರವಾಡದ ಗೋರುಗದ್ದೆ ಗ್ರಾಮದ ವಳ
29. ಗಣ ಮಠವ ಹೊಂದಿದ ಹೊಳೆ ಹೊದ್ದಿನ ಸ್ತಳ ೧ ಭಟ್ಟ
30. ರಕಾನ ಗದೆಸ್ತಳ ೧ ಉಭಯಂ ಸ್ತಳ ೨ಕೆ ಕುಳಗ ೧೮೪
31. ಕೆ ಹೊಳೆ ಹರಿದು ಕುಳಗ ॥೯ ಶ್ದು ಕುಳಗ ॥೪ರ ಆರೆ
32. ವಾಸಿ ಸಹಾ ರೇಖೆಗ ೧೮೩॥ ಬಿರಾಡದಿಂದ ಗ ೮೩।।೦ ಉ
33. ಭಯಂಗ ೧॥೨ ಉಭಯಂಗ ೧೬॥೩ ಹದಿ
34. ನಾಟು ವರಹನು ಎಂಟು ಹಣವಿನ ಭೂಮಿ
35. ಗೆ ಸಲುವ ಸೆರ್ವ್ವ ಸ್ವಾಂಮ್ಯವನು ಪ್ರಾಕು ಮರಿಯಾದೆ
36. ಯೆಲ್ಲಿ ಆಗುಮಾಡಿ ಕೊಂಡು ಚಲುಡಿ ಸೆಟ್ಟಿ ಕೊ

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37. ಪ್ಪದ ಗ್ರಾಮದ ತ್ತೋಟದ ಅಡಕೆ ಮೆಣಸಿನ ಸ್ಥಳ ಸು
38. ೦ಕವನು ಮಠ ಧರ್ಮಕ್ಕೆ ನಡಸಿಕೊಂಡು ನಷ್ಟಕೆ ನಿಲಿ
39. ಸಿದ ಭೂಮಿನು ಆಗಾಮಿಮಾಡಿ ಸಸಿಬಾಳೆ ತೆಂ
40. ಗು ಹಾಕಿ ಕೊಂಡು ಮಠದೇಉ ಪೂಜೆವಿನಿಯೋಗಕೆ
41. ನಡಸಿ ಬಹಿರಿ ತಥಾತಿಥಿಯಲೂ ನಿಶ್ಯ ಛತ್ರ ಧರ್ಮ
42. ಕ್ಕೆ ಬಿಟದು ವಿಶ್ವನಾಥಪುರದ ಅಗ್ರಹಾರದ ಅ
43. ಱುವತ್ತ ನಾಲ್ಕು ಉ್ರತ್ತಿವಳಗೆ ಕುಂದನೂರ ಗ್ರಾಮದ
44. ಲ್ಲಿ ಸಾಮಶಾಖೆಯ ಕಾವಲವಾಡದ ಹೊಂನಿ ಭ
45. ಟ್ಟರ ಮಕ್ಕಳು ನಾರಸಿಂಹ್ಯ ಭಟ್ಟರಿಂದಲು ಶಾಸ
46. ನಸ್ತವಾದ ಉ್ರತ್ತಿನು ಕ್ರಯಕೆ ಮಾಱಿದು ಛಲ್ಲಪ್ಪ
47. ವೊಡೆರಿಗೆ ಉ್ರತ್ತಿ ।।।೦ ನಾರಸಿಂಹ್ಯ ಭಟ್ಟರಿಗೆ ಉ್ರತ್ತಿ ।೦
48. ಉಭಯಂ ಉ್ರತ್ತಿ ೧ನು ಕ್ರಯವ ಮಾಡಬಾರ
49. ದೆಂದು ಉ್ರತ್ತಿನು ಅರಮನೆಗೆ ಕಟ್ಟಿಕೊಂಡು ಯಿ
50. ತ್ತರಾಗಿ ನಾರಸಿಹ್ಯ ದೀಕ್ಷಿತ್ತರಿಗೆ ಕೊಟ್ಟು ಯಿದ್ದ
51. ಲ್ಲಿ ಅವರಿಗೆ ಪ್ರತ್ತಿಯಾಗಿ ಉ್ರತ್ತಿಯ ಕೊಟ್ಟ ಸಂ
52. ಮಂಥ ಮೂಲ ಉ್ರತ್ತಿವಂತ್ತರು ನಷ್ಟ ಸಂತ್ತಾನ ವಾ
53. ಗಿ ಹೋದಲ್ಲಿ ಯೀ ಉ್ರತ್ತಿನು ನಿತ್ಯ ಛತ್ರ ಧರ್ಮಕೆ
54. ಬಿಟ್ಟೆವಾಗಿ ಯೀ ಉ್ರತ್ತಿಗೆ ರೇಖೆ ಗ ೨೪ ಯಿಪ್ಪತ್ತ

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55. ನಾಲ್ಕುವರಹಗೆ ಸಲುವ ಸರ್ವ್ವಸ್ವಾಂಮ್ಯವನು ಅಗ್ರಹಾರ
56. ದ ಅಪಂದದಲ್ಲಿ ಅನುಭವಿಸಿಕೊಂಡು ಛತ್ರಧರ್ಮಕೆ
57. ನಡಸಿ ಬಹಿರಿ ಯೀ ಮಠ ಧರ್ಮಕ್ಕೆ ಅಯಿದು ಎತ್ತಿನ ಮಾಂ
58. ನ್ಯವನು ಪ್ರಾಕು ಪ್ರಭವ ಸಂವತ್ಸರದ ಪುಷ್ಯ ಶು ೧೫ಲು ಸೋಮೋ
59. ಪರಾಗ ಪುಂಣ್ಯಕಾಲದಲ್ಲಿ ವೆಂಕಟಪ್ಪನಾಯಕ ಅಯ್ಯ
60. ನವರು ಶಿವಾರ್ಪಿತವಾಗಿ ಬಿಟ್ಟ ಮಾಂನ್ಯ ಅಕ್ಕಿ ಛತ್ತ ಉಪ್ಪು

61. ರಾಗಿ ವಿದಳ ಬೂಸ ಸಹಾ ಯಿಷ್ಟು ಜಿನಿಸನು ಘಟ್ಟದ ಮೇ
62. ಲಣ ಸುಂಕ ಘಟ್ಟದ ತ್ರೆಳಗಣ ಸುಂಕದ ಠಾಣೆಗಳಲ್ಲಿ ಹೇ
63. ರ್ರಿ ತ್ತಂದು ಅವಾವ ಪೇಠೆಗಳಲ್ಲು ಮಾಙಿಕೊಂಡು ಸರ್ವ್ವಮಾ
64. ಽನ್ಯವಾಗಿ ಯೀಸ್ವಾಸ್ತೆನು ಎತ್ತಿನ ಮಾಂನ್ಯವನು ನಿಂಮ ಶಿ
65. ಶುಪರಂಪರೆಯಾಗಿ ಮಠ ಧರ್ಮಕೆ ನಡಸಿಕೊಂಡು ಬಹಿ
66. ರಿ ಎಂದುಕೊಟ್ಟ ತ್ತಾಂಮ್ರಶಾಸನ ಯಿದಕೆ ಸಾಕ್ಷಿಗಳು ಆ
67. ದಿತ್ಯ ಚಂದ್ರಾವನಿಲೋನಲಶ್ಚ ದ್ಯೌರ್ಭೂಮಿ ರಾಪೋಹೃದ
68. ಯಂಯಮಶ್ಚ ಅಹಶ್ಚ ರಾತ್ರಿಶ್ಚ ಉಭೇಚ ಸಂಧ್ಯೆ ಧರ್ಮ
69. ಶ್ಚ ಜಾನಾತಿ ನರಸ್ಯ ಉತ್ತಂ । ಶ್ರೀವೆಂಕಟಾದ್ರಿ
70. ಯಿತಲಾಗಿ ಬಿಟದು ಪ್ರಮೋದ ಸಂವತ್ಸರದ ಭಾ
71. ದ್ರಪದ ಬ ೨ ಲು ನಾ ಉ ತೀರ್ಥಹಳಿಗೆ ಹೋಹಾಗಲು
72 ಮಠದಲಿ ಉಳಿದಿದಲ ಶಿವಾರ್ಪಿತವಾಗಿ ಸತ್ರಮ
73. ಠ ದೇವಸ್ತಾನಕೆ ಬಿಟದು । ಪಟ್ಟಗುಪೆಯ ಸೀಮೆ

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74. ವಳಗಣ ಗೋರು ಗದೆ ಗ್ರಾಮ ೧ಕೆ ಪ್ರಾಕು ರೇಖೆ ಕುಳ ।
75. ಗ ೧೩॥ ಕೆ ಸಲುವದು ಗ ೨೦೬೨॥ ಬಿರಾಡಗ ೪೬೨॥।=
76. ಉಭಯಂಗ ೨೪॥೦।= ಜಂಗಮರ ಬಿರಾಡ ೬೩।=
77. ಉಭಯಗ ೨೪॥೩॥ ಕೆ ನಷ್ಟ ಹೊಳೆ ಹರಿದು ಕುಳಗ ।।೦
78. ಕೆ ಗ ॥೩॥೯ ಶುಧರೇಖೆ ಗ ೨೪ ದೇವಸ್ಥಾನದಿಂದ । ಕಲ್ಲಿನಾ
79. ಥ ದೇವರಿಂದ ಬೀಜಖ ೩ಕೆಗ ೧ ಭತ್ತ ಖ ೧೬ಕೆ ದೇವತಾ
80. ವೆಚಖ ೧೨೯ ಶುಧ ಗ ೧ ಭತ ಖ ೪ ಕೆಗ ॥೧॥= ಉಭಯಂ
81. ಗ ೧॥೧॥= ವಿಭವ ಸಂವತ್ಸರದಲು ಹೆಚಿದು ಭೈರನ ಗ
82. ದೆಯಿಂದ ಖ ೧॥ ಕೆಗ ॥೦ ಗಣಾಚಾರ ೬೨॥ ಅಂತು ಗ ೨೬೪=
83. ಉಭಯಗ ೨೬೬೪= ಕೆ ಪ್ರಾಕು ಉತ್ತಾರಗ ೧॥೨೯ ಶುದ ।
84. ಗ ೨೪॥೨= ಮುಂಡಿಗನ ಕೊಪದಿಂದ ಹಾನಂಬಿಸಿಂ
85. ನೆಯಿಂದ ಕುಳಗ ೨॥ ಕೆಗ ೪॥೧= ಮಾಯಿಗೊಂಡನ ಕೊ
86. ಪದಿಂದ ಸೇನ ಬೋವನ ಹಿತ್ತಿಲು ಯಿಂದ ಕುಳಗ ॥ ಕೆಗ ॥೪।
87. ಅಂತ್ತು ಗ ೩೦೬೨॥ ಸಂಕೂರ ಸಂತ್ತೆ ಪಸಿಗೆ ಯಿಂದಲು
88. ಗ ೧॥ ಉಭಯಗ ೩೧॥೨॥ ಮೂವತವಂದು ವರಹಂ
89. ನು ಯೇಳು ಹಣವಡದ ಭೂಮಿಯನು ಶಿವಾರ್ಪಿತ
90. ವಾಗಿ ಬಿಟೆವಾಗಿ । ಯಿದಕೆ ನಡಸುವ ಕಟಳೆ । ವೆಂಕ
91. ಟೇಶ್ವರ ದೇವರಿಗೆ ಅಮ್ರುತ ಪಡಿಗೆ ದಿನ ೧ಕೆ ಅವಸರ ೨
92. ಕೆ ಅಕ್ಕಿ ಲಾ ೧ ಲ್ಲೂ ತಿಂ ೧ಕ್ಕೆ ಖ ೧॥ಲ್ಲೂ ಖ ೧ಲಕ್ಕೆ ಖ೧ಕ್ಕೆ

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93. ಭತ ಖ೨॥ ಲು ಖ ೪೫ ಧನುಮಾಸಕೆ ಖ ೩ ಉಭಯಂ ಖ ೪ಲ
94. ಕೆಗ ೧ ಕೆ ಖ ೬ಲು ಗ ಲ ತೊವೆ ಹೆಸರು ಗ ।।೧ ಅಂನಶುಧಿ
95. ತುಪಗ ।।೧ ನಂದಾದೀಪ್ತಿ ೧ಕೆ ಗ ೩ ನಿತ್ಯ ತಾಂಬೂಲ ೬೩ ಹತಿ
96. ದೂಪ ೬೨ ಶ್ರೀಗಂದ ೬೩ ಅಂಗವಸ್ತ್ರ ೬೨।। ಶನಿವಾರ ಯಂಣೆ

97. ಮಜನ ೬೨||೦ ಪಂಚ ಪರ್ವ ಗ !!೦ ಕಾರ್ತಿಕ ವೂಜೆ ಗ ೧ ವಸಂ
98. ತ ಪೂಜೆ ಗ ೧ ಗೋಕುಲಷ್ಟಮಿ ೬೩ ಉಥ್ಯಾನ ದ್ವಾದಶೆ ೬೩ ನ
99. ಯಿಮಿತ ೬೨ ಅಂತು ಗ ೧೭||೩ ರಾಜಾಂಗಳ ಗುಡಿಸುವ
100. ವಗೆ ಗ ೧ ೬೨ ಉಭಯಂಗ ೧೮ ಸತ್ರದ ಸಂಮಂಧಾ ದಿನ
101. ೧ಕೆ ಜನ ೧೨ಕೆ ಜ ೧ಕೆ ಭತಲಾ ೧ ಲು ತಿಂ ೧ಕೆ ಥತ ಖ ೧೮ಕೆ
102. ಗ ೧ರ ಖ ೭ಲುಗ ೩ಲು ಗ ೩೭ ನಯಿಮಿತ ವೆಚಗ ೧||೨||೦
103. ಉಥಯು ಗ ೩೭||೨|| ಕೆ ಪ್ರಾಕು ಬಿಟದು ಗ ೨೪ ಶುದ ಸತ್ರ
104. ವೆಚಗ ೧೩||೨|| ಉಭಯುಗ ೩೧||೨|| ಮೂವತವಂ
105. ದು ವರಹನು ಎಳು ಹಣವಡದ ಭೂಮೀಗೆ ಸಲುವ
106. ಸರ್ವ ಸ್ವಾಂಮ್ಯವನು ಪ್ರಾಕುಮರಿಯಾದೆಯಲ್ಲಿ ಅಗ
107. ಮಾಡಿಕೊಂಡು ದೇವತ್ತಾವೆಚ ಸತ್ರ ಧರ್ಮವನು ನಡ
108. ಸಿಬಹಿರಿ ಎಂದು ಕೊಟ ತ್ತಾಂಮ್ರ ಶಾಸನ । ಆದಿ
109. ತ್ಯ ಚಂದ್ರಾವನಿಲೋನಲಶ್ಚ ದ್ಯೌ ರ್ಭೂಮಿರಾಪ್ಪೋ ಹೃದ
110. ಯಂ ಯಮಶ್ಚ ಅಹಶ್ಚರಾತ್ರಿಶ್ಚ ಉಭೇಚ ಸಂಧೇ ಧರ್ಮಶ್ಚ ಜಾನಾತಿ ನರಸ್ಯ ಋತಂ ।

ಶ್ರೀವೆಂಕಟಾದ್ರೈ

Transliteration.

I.a.

1. namas tunga-śiraś-chuṃbi--chandra-châmara-châravê
2. trailôkya-nagarâraṃbha-mûlastaṃbhâya Śaṃ-
3. bhavê svasti śrî jayâbhyudaya Śâlivâhana śa-
4. kavarusha 1552 neya Śukla-saṃvatsarada Pu-
5. shya śu 10 lu śrîmat parama-haṃsa-parivrâjakâ-
6. châryyavariya pada-vâkya-pramâṇa-pârâvâ-
7. ra-pârîṇa yama-niyamâdyashṭâṃga-yôga-ni-
8. rutarâda Śruṃgêriya śrî Sachchidânanda-bhâra-
9. ti-svâmigaḷige śrîmadd Eḍavamurâri kôṭe-kô-
10. ḷâhaḷa viśudha-vaidikâdvaita- sidhântta-prati-shṭâpaka
11. Śiva-guru-bhakti-parâyaṇarâda Keḷadi Venkaṭa-
12. ppa- nâyakara pautrarâda Bhadrappanâyakara pu-
13. trarâda Vîrabhadra-nâyakaru koṭṭa tâṃmra-śâ-
14. sanada kramaventendare Paṭṭagupe-hoḷe-baḷi-
15. ya Manevârtte Venkaṇṇanu kaṭṭisida maṭhava-
16. nu nimage samarpisidalli â-maṭhada dêü-

I.b.

17. pûjeya âmrutapaḍi nandâdîptige prâku Vi-
18. bhava-saṃvatsarada Pushya ba 9 lu Venkaṭappa-nâya-
19. ka-ayyanavaru Paṭṭaguppe-sîme-vaḷagaṇa Chaü-
20. ḍi-seṭṭi-koppada grâmavanu biṭṭiddarâgi â-grâ-
21. makke saluva prâku rêkhe brâṃhmaṇa-vâḍadindalu
22. gade ttôṭa sahâ kuḷa-ga 9 ‖ o ge arevâsi sahâ rê-

23. khe ga 14 ‘ 2 ‖ ke śraya nashṭa ga 2 ‘ 2 ‖ śudh ga 12 bi-
24. râḍadindalu bhatta suṃka Durgada bhatta vechcha bi-
25. râḍadindalu ga 1 ke ‘ 2ǀ 7 lu ga 2 ‖ 3 ‖ übha-
26. yaṃ ga 14 ‖ 3 ‖ meṇasina chaḍitta ga ‘ 2 ‖ ü-
27. bhayaṃ 15 ‘ ǀ tathâ tithilu biṭṭadu Paṭṭa-
28. guppe-sîme śûdravâḍada Gorugadde-grâmada vaḷa-
29. gaṇa maṭhava hondida hoḷe-hoddina staḷa 1 Bhaṭṭa-
30. ra-kânagade staḷa 1 übhayaṃ staḷa 2 ke kuḷa ga 1 ‘ 4
31. ke hoḷeharidu kuḷa ga ‖ o śudh kuḷa ga ‖ 4 ra âre-
32. vâsi sahâ rêkhe ga 1 ‘ 3 ‖ birâḍaḍinda ga ‘ 3 ‖ o ü-
33. bhayaṃ ga 1 ‖ 2 übhayaṃ ga 16 ‖ 3 hadi-
34. nâṟu varahanu eṇṭu haṇavina bhûmi-
35. ge saluva sarvva-svâṃmyavanu prâku mariyâde-
36. yelli âgumâḍikoṇḍu Chauḍi-seṭṭi-Ko-

II. a.

37. ppada grâmada ttôṭada aḍake meṇasina sthaḷa su-
38. nkavanu maṭha-dharmakke naḍasi koṇḍu nashṭake nili-
39. sida bhûminu âgâmimâḍi sasibâḷe teṃ-
40. gu hâkikoṃḍu maṭha dêu-pûje viniyôgake
41. naḍasi bahiri tathâ tithiyalû nitya-chhatra dharma-
42. kke biṭadu Viśva-nâtha-purada agrahârada a-
43. ṟuvatta-nâlku-ürutti vaḷage Kundanûra grâmada-
44. lli Sâmaśâkheya Kâvala-vâḍada Honnibhaṭ-
45. ṭṭara makkaḷu Nârasiṃhya-bhaṭṭarindalu śâsa-
46. nastavâda üruttinu krayake mâṟidu Bhallappa
47. voḍerige ürutti ‖ǀo Nârasimhya-bhaṭṭarige ürutti ǀo
48. ubhayaṃ ürutti 1 nu krayava mâḍabâra-
49. dendu üruttinu aramanege kaṭṭikoṃḍu yi-
50. ttalâgi Nârasihya-dîkshittarige koṭṭu yidda-
51. lli avarige prattiyâgi üruttiya koṭṭa saṃ-
52. mandha mûla-uruttivantaru nashṭa-santânavâ-
53. gi hôdalli yî üruttinu nitya-chhatra-dharmake
54. biṭṭevâgi yî üruttige rêkhe ga 24 yippatta

II. b.

55. nâlku varahage saluva sarvva-svâmmyavanu agrahâra-
56. da apandadalli anubhavisi-koṇḍu chhatra-dharmake
57. naḍasi bahiri yî maṭha dharmake ayidu ettinamâṃ-
58. nyavanu prâku Prabhava-saṃvatsarada Pushya śu 15 lu sômô-
59. parâga puṃṇyakâladalli Venkaṭappa-nâyaka-ayya-

60. navaru Śivârpitavâgi biṭṭa mâṃnya akki bhatta uppu
61. râgi vidaḷa bûsa sahâ yishṭu jinisanu Ghaṭṭada mê-
62. laṇa sunka Ghaṭṭada tteḷagaṇa sunkada ṭhâṇegaḷalli hê-
63. rri ttandu âvâva pêṭhegaḷallu mâṟikoṇḍu sarvvamâ-
64. nnyavâgi yî svâstenu ettina mânynavanu nimma śi-
65. śu-paramparеyâgi maṭha-dharmake naḍasikoṇḍu bahi-
66. ri endu koṭṭa ttâṃmra-śâsana yidake sâkshigaḷu Â-
67. ditya-chandrâv Anilônalaś cha dyaur bhûmir âpô hruda-
68. yaṃ Yamaś cha ahaś cha râtriś cha übhêcha saṃdhyê dharma-
69. ścha janâti narasya uruttaṃ | Śrî Venkaṭâdri
70. yitalâgi biṭadu Pramôda-saṃvatsarada Bhâ-
71. drapada ba 2 lu nâü Tîrthahaḷige hôhâgalu
72. maṭhadali uḷididali Śivârpitavâgi satra ma
73. ṭha dêvastânake biṭadu | Paṭagupeya sîmê

III. a.

74. vaḷagaṇa Gôrugade grâma 1 ke prâku rêkhe kuḷa |
75. ga 13 ǁ ke saluvadu ga 20 ‘ 2 ǁ birâḍa ga 4 ‘ 2 ǁ|=
76. ubhayaṃ ga 24 ǁ o |=jangamara birâḍa ‘ 31=
77. ubhaya ga 24 ǁ 3 |ǁ ke nashṭa hoḷe haridu kuḷaga ǁo
78. ke ga ǁ 3 ||| śudharêkhe ga 24 dêvasthânadinda | Kallinâ-
79. tha-dêvarinda bîja kha 3 ke ga 1 bhatta kha 16 ke dêvatâ
80. vecha kha 12 śudha ga 1 bhata kha 4 ke ga ǁ 1 ǁ=ubhayaṃ
81. ga 1 ǁ 1 ǁ = Vibhava-saṃvatsaradalu hechidu Bhairanaga-
82. deyinda kha 1 ǁ ke ga ǁ o gaṇâchâra ‘ 2 ǁ antu ga 2 ‘ 4 =
83. ubhaya ga 26 ‘ 4 = ke prâku uttâra ga 1 ǁ 2 śuda |
84. ga 24 ǁ 2 = Muṇḍigana Kopadinda Hânaṃbi-sin-
85. neyinda kuḷa ga 2 ǁ ke ga 4 ǁ 1 = Mâyigoṇḍana-ko-
86. padinda sênabôvana hittiluyinda kuḷa ga ǁ ke ga ǁ 4 |
87. anttu ga 30 ‘ 2 ǁ Samkûra-santte-pasige-yindalu
88. ga 1 ǁ ubhaya ga 31 ǁ 2 ǁ mûvatavandu varahaṃ-
89. nu yeḷu haṇavaḍada bhûmiyanu Śivârpita-
90. vâgi biṭevâgi yidake naḍasuva kaṭaḷe | Venka-
91. ṭêsvara-dêvarige amrutapaḍige dina 1 ke avasasara 2
92. ke akki [pa] . . 1 llû tiṃ 1 kke kha ǁ llû kha 18 kke kha 1 kke

III. b.

93. bhata kha 2 ǁ lu kha 45 Dhanumâsak kha 3 ubhayaṃe kha 48
94. ke ga 1 ke kha 6 lu ga 8 tove hesaru ga ǁ 1 annaśudhi
95. tupa ga ǁ 1 nandâdîpti 1 ke ga 3 nityatâmbûla ‘ 3 hati
96. dûpa ‘ 2 śrîganda ‘ 3 aṃgavastra ‘ 2 ǁ Śanivâra yaṃṇe

97. majana ' 2 || o panchaparva ga || o Kârtika-pûje ga 1 vasaṃ-
98. tapûje ga 1 Gôkulâshṭami ' 3 Udhvâna-dvâdaśe ' 3 na-
99. yimita ' 2 antu ga 16 || 3 râjângaḷa-guḍisuva-
100. vage ga 1 ' 2 ubhayaṃ ga 18 satrada saṃmaṃdhâ dina
101. 1 ke jana 12 ke ja 1 ke bhata . . 1 lu tiṃ 1 ke bhata kha 18 ke
102. ga 1 ra kha 6 lu ga 3 lu ga 36 nayimita vecha ga 1 || 2 || o
103. ubhaya ga 37 || 2 || ke prâku biṭadu ga 24 śuda satra-
104. vecha ga 13 || 2 || ubhaya ga 31 || 2 || mûvatavaṃ-
105. du varahanu êḷuhaṇavaḍada bhûmige saluva
106. sarva-śvâṃmyavanu prâkumariyâdeyalli âga-
107. mâḍikoṇḍu dêvattâ-vecha satra-dharmavanu naḍa-
108. sibahiri endu koṭa ttâṃmra-śâsana | Âdi-
109. tya chandrâv anilônalaś cha dyaur bhûmir-âpô-hruda-
110. yaṃ Yamaś cha ahaś cha râtriś cha ubhê cha saṃdhyê dharmaś cha jânâti narasya urutaṃ |

Śrî Venkaṭâdre

Translation.

LL. 1-2.

Salutation to Śambhu.

LL. 3-14.

Be it well. In the prosperous year 1552 of the Śâlivâhana era, on the 10th lunar day of the bright half of Pushya in the cyclic year Śukla.

The illustrious Vîrabhadranâyaka, son of Bhadrappanâyaka and grandson of Keḷadi Venkaṭappanâyaka, (possessed of the titles) Eḍava-Murâri, Kôṭe-kôḷahâḷa, establisher of the pure Vedic Advaita doctrine (Viśudha-vaidikâ-dvaita-siddhânta-pratishṭâpaka), engaged in devotion to Śiva and gurus: granted a copper-charter as follows to the illustrious Sachchidânandabhârati of Śringêri, chief of paramahamsa-parivrâjakâchâryas, expert in *pada*, *vâkya* and *pramâṇa*, engaged in eight-fold yôga including *yama* (control of passions), *niyama* (restraint):—

On the occasion of making over the maṭha near the river Paṭṭagupe built by Manevârte Venkaṇṇa we grant you lands of the village Chauḍiseṭṭi Koppa in Paṭṭaguppesîme of the revenue value of 16 varahas and 8 haṇas (as detailed below) which had been formerly bestowed for offering worship to the gods in the maṭha and for food offerings and illuminations by Venkaṭappa-Nâyaka-ayya on the 9th lunar day of the dark half of Pushya in the year Vibhava. The revenue income from the lands and gardens belonging to Brâhmaṇavâḍa (Brahman settlement or quarter) was $9\frac{1}{2}$ gadyânas (kuḷa, original rent). This sum with the addition of a moiety (*arevâśi*) amounts to 14 gadyâṇas and $2\frac{1}{2}$ haṇas. Out of this, deducting 2 gadyâṇas and $2\frac{1}{2}$ haṇas for the loss on account of *Śraya* (depreciation) there

remains a balance of 12 gadyâṇas. An addition to this sum at the rate of 2 haṇas, 1 hâga and 7 *kâsus* per gadyâṇa on account of *birâḍa* (enhancement of rent due to competition), and duty on paddy, and additional expenses connected with paddy in Durga? (Durgada-bhatta-vechcha-birâḍa :) amounts to 2½ gadyâṇas and 3½ haṇas and the total comes to 14½ gadyâṇas and 3½ haṇas. Add to this for increased tax on pepper (meṇasina-chaḍita) a sum of 2½ haṇas and the total amounts to 15 gadyâṇas and 1 haṇa. This revenue has been granted to you on the said date. So also have been granted to you on the said date a plot of land near the Matt on the river bank in Gorugadde village belonging to the *Śûdra-vâḍa* (Śûdra settlement or quarter) of Paṭṭaguppe-sîme, and another plot of land known as Bhaṭṭara-kâna-gadde. For these two fields the original revenue was, one gadyâṇa and four haṇas. Out of this deducting ½ gadyâṇa for loss due to the river floods, the balance is ½ gadyâṇa and four haṇas. To this add a moiety and it amounts to 1 gadyâṇa and 3½ *haṇas*. This together with an increase of 3½ haṇas on account of *birâḍa* comes to 1½ varahas and 2 haṇas. Adding to this the previous sum of 15 gadyâṇas and 1 haṇa the result is a total of 16 gadyâṇas and 8 haṇas.

In addition to the full rights of possession over the lands bringing the annual revenue of 16 varahas and 8 haṇas you will also enjoy for the charities of the Matt the local customs duties (sthala-sunka) on the arecanut and pepper grown in the gardens of the village Chauḍiseṭṭikoppa. You will also take up lands which have been assigned for making up losses (*nashṭake nilisida bhûmi*) and grow plantain and cocoanuts thereon and use their future income gained for service of worship and other expenses of the Matt.

Further, on the above date are also granted (to you) for maintaining a chhatram for feeding Brahmans daily, lands granted formerly as vṛitti of the annual revenue of 24 varahas in the village Kundanûr and you may enjoy all the rights of possession over the said *vṛitti* lands as an agrahâra and conduct the charities of the chhatram out of the same. (The details of the land granted are as follows) :—

Out of the 64 vṛittis of land belonging to the Viśvanâthapur Agrahâr, Narasimhabhaṭṭa, son of Hounibhaṭṭa of Kâvalavâḍa following Sâma-śâkha had sold ¾ vṛitti of land in the village Kundanûr recorded in the *śâsana* (charter of the agrahâra) to Bhallappa-voḍer and ¼ vṛitti of land in the same area to Nârasimha-bhaṭṭa and thus sold the whole vritti of land. As however the vṛitti should not be given away in sale, it was resumed by the Palace (Keḷadi king) and later given to Nârasimha-dîkshita. Another vṛitti was granted to him in exchange for this vṛitti and (now) no issue is left of the original owners of the vṛitti. Whereupon we granted this vṛitti of) the revenue value of 21 gadyâṇas for conducting the charity of feeding (Brahmans) daily.

Still further whereas formerly in the year Prabhava and the month Pushya and on the 15th lunar day of the bright fortnight on the holy occasion of the lunar

eclipse, Venkaṭappa-nâyaka-ayya made in the name of the god Śiva, the grant of *ettina-mânya* (bullock grant) comprising of the right to load the following commodities, *viz.*, rice, paddy, salt, ragi, pulses and chaff (*bùsa*) on five pack-bullocks in any customs-stations either above or below the ghats and sell the articles in the markets at any place free of all taxes, you may enjoy the above right to carry goods free of taxes on bullocks in spiritual succession from the guru to disciple for the use of the charities connected with the Matt.

Thus is the copper śâsana granted. Witnesses to this are—the sun, moon, wind, fire, sky, earth, water, heart, yama, day, night, the two twilights, and Dharma know man's deeds.

Śrî Venkaṭâdri.

LL. 69-87.

The following grant was made later:—

On the 2nd lunar day of the dark half of Bhâdrapada in the year Pramôda on the occasion of our camping at the Matt on the way to Tîrthahaḷḷi we made in the name of Śiva, a gift of the following for the *satra* (free feeding), maṭha and temple:—

The village Gorugade in the district of Paṭṭagupe. Its original revenue was 13½ gadyâṇas but now it amounts to 20 gadyâṇas and 2½ haṇas. To this were added the *birâḍa* of 4 gadyâṇas and 2 14/16 haṇas and also the *birâḍa* paid by Jangamas (Lingâyat priests) amounting to 3 6/16 haṇas, bringing the total to 24 gadyâṇas and 8¾ haṇas. Out of this was to be deducted on account of loss due to floods 8¾ haṇas (which was calculated on the original tax of 5 haṇas *kuḷagadyâṇa*) and the balance left was 24 gadyâṇas.

Also from the temple lands of the god Kallinâṭha, 1 gadyâṇa was to be collected as revenue for wet lands of the sowing capacity of 3 khaṇḍugas and also 16 khaṇḍugas of paddy. Out of this 12 khaṇḍugas were to be deducted for services in the temple and thus was left the balance of 1 gadyâṇa in money and 4 khaṇḍugas of paddy. The value of 4 khaṇḍugas of paddy is 6 10/16 haṇas. An increase to revenue was made in the year Vibhava consisting of ½ gadyâṇa for paddy lands of Bhairava of (the sowing capacity of) 1½ khaṇḍugas and 2½ haṇas for *gaṇâchâra* (a tax on Lingayat priests?) bringing the total income to 2 gadyâṇas and 4 1/8 haṇas.

Grand total including the above: 26 gadyâṇas and 4 1/8 haṇas. Out of this former deductions (*uttâra*) come to 1 gadyâṇa and 7 haṇas, leaving a balance of 24 gadyâṇas and 7 1/8 haṇas. To this must be added (1) 4 gadyâṇas and 6 1/8 haṇas on account of Hânambi-sinne (land) in Muṇḍiganakoppa (which originally brought a rental of 2½ gadyâṇas) (2) 9¼ haṇas, being the revenue of the backyard of the house of the sênabôva in Mâyigoṇḍanakoppa: whose original rental value was

½ gadyâṇa; (3) and 1½ gadyâṇas being the tax collected at the fair (sante-pasige) at Sankûr. The total amounts to 31 gadyâṇas (varahas), 7½ haṇas.

LL. 88-110.

We have granted the above lands of the revenue value of 31 gadyâṇas and 7½ haṇas in the name of Śiva (for the charities of the Matt). Their income is to be utilized for the following items of expenditure: (1) 8 gadyâṇas being the price of 48 khaṇḍugas of paddy at the rate of 1 gadyâṇa per 6 khaṇḍugas. Out of this 45 khaṇḍugas of paddy produce 18 khaṇḍugas of rice (2½ khaṇḍugas of paddy being taken as yielding 1 khaṇḍuga of rice) and this rice would be expended for one year at 1½ khaṇḍugas per month or 1 koḷaga per day for food offerings to god Venkaṭêśvara, two times every day, and the remaining 3 khaṇḍugas of paddy are to be spent for special food offerings in the solar month of Dhanus (2) 6 haṇas (annually) for green-gram for making soup (*tovve*), (3) 6 haṇas for ghee for being sprinkled on boiled rice (anna-śuddhi), (4) 3 gadyâṇas for offering one perpetual lamp, (5) 3 haṇas for daily offering betel-leaves, (6) 2 haṇas for cotton (for making wicks) and incense, (7) 3 haṇas for sandal-paste, (8) 2½ haṇas for providing napkins (anga-vastra), (9) 2½ haṇas for oil-bath on Saturday, (10) ½ gadyâṇa for expenses on five parva days every month (being the new moon day, full moon day, sankramaṇa day, 8th and 14th lunar days of the dark half of every lunar month), (11) 1 gadyâṇa for special services in the month Kârtîka, (12) 1 gadyâṇa for services in the Vasanta season, (13) 3 haṇas for services on the Gôkulâshṭami day, (14) 3 haṇas for services on Utthâna-dvâdaśi day, (15) 2 haṇas for naimittika (occasional expenses). Total 16 gadyâṇas and 8 haṇas for offerings to god (Venkaṭêśvara). One gadyâṇa and 2 haṇas were to be paid as wages for the sweeper. Total including this 18 gadyâṇas. For satra or free feeding were to be expended 36 gadyâṇas for a year at the rate of 3 gadyâṇas every month being the price of 18 khaṇḍugas of paddy (at 6 khaṇḍugas per gadyâṇa) for each for feeding 12 men at 1 koḷaga daily. For expenses in connection with special feeding 1 gadyâṇa and 7½ haṇas were to be spent. Total expenditure for feeding: 37 gadyâṇas and 7½ haṇas. Out of this deducting the previous grant of 24 gadyâṇas, the expenditure from the present grant amounts to 13 gadyâṇas and 7½ haṇas. Total fresh grant for temple services and feeding: 31 gadyâṇas and 7½ haṇas.

You will enjoy all the rights of possession over the said lands bringing an annual revenue of 31 varahas and 7½ haṇas in accordance with old usage and defray out of the income the expenses in connection with the temple and satra charities.

Thus is the copper śasâna granted.

The sun, moon .... know man's actions.

Śrî Venkaṭâdri.

Note.

This record has been noticed in P. 65 of M. A. R. 1916. It registers two grants by Vîrabhadra Nâyaka, chief of Keḷadi (1629-1645), son of Bhadrappa Nâyaka to Sachchidânandabhârati, pontiff of the Sringêri Matt (C. 1622-1663). The first was made on the 10th lunar day of the bright half of Pushya in the year Sukla, S' 1552 (equivalent to 15th December 1629) on the occasion of making over a maṭha near the river in the village Paṭṭaguppe (in Nagar Taluk, Shimoga District). By this, the Sringêri guru was granted in addition to the revenue income of 16 varahas and 8 haṇas from the lands of the village Chaudiseṭṭikoppa which had been formerly granted on Vibhava Pushya ba 9, equivalent to 7th January 1629 by Venkaṭappa Nâyaka, grandfather of the donor, extra income from duties on pepper and areca grown in the gardens of the said village and also the right to convert certain waste lands into plantain and cocoanut gardens and thereby derive further income. This was to be used for the expenses of the matt. The donee was also given a *vritti* of land in the village Kundanûr belonging to the Viśvanâthapura Agrahâra, of the annual revenue value of 24 varahas for maintaining a free feeding-house at the matt. The donor also confirmed the permit granted previously by his grandfather Venkaṭappa Nâyaka (on the occasion of a lunar eclipse in the month Pushya of the cyclic year Prabhava corresponding to 10th January 1628) for 5 bullocks of the Sringêri Matt to pass in the territories of the Keḷadi chief free from tolls, laden with the articles: rice, paddy, salt, râgi, *vidaḷa* (pulses), and *bûsa* (chaff of wheat ?) and to sell the articles in any market.

The second grant by the same donor was made later on Pramôda sam Bhâdrapada ba 2 corresponding to 13th September 1630 on the occasion of a halt he made at the above Maṭha at Paṭṭaguppe on his way to Tîrthahaḷḷi. It consisted of the gift of lands of the village Gorugadde in Paṭṭaguppesîme of the annual revenue of 31 varahas and 7½ haṇas to provide for the worship in the temple of the god Venkaṭêśvara in the said maṭha and also for the maintenance at the maṭha of a *satra* or feeding-house to feed 12 people daily. The details of the allotment of expenses for the various items in connection with temple services and feeding are interesting. Special services were conducted on Gôkulashṭami (Kṛishṇa's birthday), Utthânadvâdaśi (the 12th day of the month of Kârtika on which God Vishṇu is said to awake from his four months' sleep) and the whole lunar month of Kârtika and spring and the solar month of Dhanus. One khaṇḍuga of rice is given as the equivalent of 2½ Khaṇḍugas of paddy and 6 khaṇḍugas of paddy are taken as worth 1 varaha and koḷaga as equivalant to 5 srs.

At the close of both grants the signature of the donor is given as Sri Venkaṭâdri in lls. 69 and 110.

The record is an instance of the devotion and solicitude shown by the Keḷadi Chiefs, though they were Lingâyats, to the Śringêri Matt, the stronghold of the *Smârta* sect of Brahmans.

29

Sûrâpura grant of the Vijayanagar King Śrîrangarâya II dated Ś 1582 in the possession of the Matt at Śrîngêri.

1 Plate: Telugu language and characters.

Size $9\frac{3}{4}'' \times 6\frac{1}{2}''$

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ 7ನೆಯ ತಾಮ್ರಶಾಸನ.

(೧ ಹಲಗೆ)

ಪ್ರಮಾಣ $9\frac{3}{4}'' \times 6\frac{1}{2}''$

ಶ್ರೀ ರಾ ಶ್ರೀರಾಮಾ

ತೆಲುಗಕ್ಷರ)

1. ಹರೇಲ್ಲೀಲಾವರಾಹಸ್ಯ ದಂಷ್ಟ್ರಾದಂಡಸ್ಸಪಾತುವಃ । ಹೇಮಾ
2. ದ್ರಿಕಲಶಾಯತ್ರ ಧಾತ್ರೀಛತ್ರಶ್ರಿಯಂದಧೌ । ನಮಸ್ತುಂಗಶಿರಂಶ್ಚುಂ
3. ಬಿ ಚಂದ್ರಚಾಮರಚಾರವೇ । ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಬಾ
4. ಯ ಶಂಭವೇ । ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನಶಕವರ್ಷಂ
5. ಬ್ಬುಲು ೧೫೮೨ ಪ್ಲವನಾಮಸಂವ್ವತ್ಸರ ಕಾರ್ತ್ತಿಕಶು ೧೫ ಲು ಶ್ರೀಮ
6. ತ್ಪರಮಹಂಸ ಪರಿವ್ರಾಜಕಾಚಾರ್ಯವರ್ಯ ಪದವಾಕ್ಯಪ್ರಮಾಣಪಾರಾ
7. ವಾರಪಾರೀಣಪಾರಂಗ ಸರ್ವ್ವತಂತ್ರಸ್ವತಂತ್ರುಲಯಿನ ಶ್ರೀಮರ್ಚ್ಚಮುಳು
8. ವಾಯಿಸಿಂಹ್ವಾಸನಾಧ್ಯಾಶಿ ಸ್ವಸ್ತಿಸಮಸ್ತೋಪ ನಿಷತ್ಸಂಸ್ತೂಯಮಾ
9. ನಶ್ರೀ [ಮ] ತ್ಸಚ್ಚಿದಾನಂದ್ದ ಮಹಾಯೋಗೀಂದ್ರ ದಿವ್ಯಶ್ರೀಪಾದ ಪದ್ಮಾರಾಧ
10. ಕುಲಯಿನ ಶ್ರೀ ಕೃಷ್ಣಾನಂದ್ದಸ್ವಾಮುಲವಾರಿ ದಿವ್ಯಶ್ರೀಪಾದಪದ್ಮಂಬ್ಬು
11. ಲಕು । ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ಪರಮೇಶ್ವರ ಶ್ರೀವೀರಪ್ರತಾಪ ಶ್ರೀವೀರ
12. ಶ್ರೀವೀರ ಶ್ರೀರಂಗರಾಯದೇವ ಮಹರಾಯಲಯ್ಯವಾರು । ವೇಲಾಪುರಿ
13. ಸ್ಥಳಮುಂದ್ದು ರತ್ನಸಿಂಹ್ವಾಸನಾರೂಢುಲೈ ಪೃಥ್ವೀಸಾಮ್ರಾಜ್ಯಮೇಲುಚು
14. ನುಂಡ್ಡಿ । ಆತ್ರೇಯಗೋತ್ರ ಆಪಸ್ತಂಬಸೂತ್ರ ಯಜುಶ್ಯಾಖಾಧ್ಯಾ
15. ಯುಲಯಿನ । ಅರ್ವೀಟಿರಾಮರಾಜುರಂಗಪರಾಜಯ್ಯವಾರಿ ಪೌತ್ರ
16. ಲಯಿನ ಗೋಪಾಲರಾಜಯ್ಯವಾರಿ ಪುತ್ರಲಯಿನ । ಶ್ರೀಮದ್ರಾಜಾಧಿರಾ
17. ಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀವೀರಪ್ರತಾಪ ಶ್ರೀವೀರ ಶ್ರೀರಂಗರಾಯದೇವ
18. ಮಹಾರಾಯಲಯ್ಯವಾರು ಸದ್ವಿನಯಭಯ ಭಕ್ತುಲಾ ಸಾಷ್ಟಾಂ[ಗ]ದಂ
19. ಡಂಬೆಟ್ಟಿ ಸಮರ್ಪ್ಪಿಂಚ್ಚಿನ ಭೂಧಾನ ಗ್ರಾಮಧರ್ಮ ಶಾಸನಮು । ಜಲಗರಮಾ
20. ನಿಸೂರಾಪುರಮು ಅನೆಗ್ರಾಮಮು । ಗೋಪಾಳಸ್ವಾಮಿಪೂಜಕಃ । ಯೀ
21. ತಥಾತಿಥಿ ಪುಂಣ್ಯಕಾಲ ಮುಂದ್ದು । ಸಹಿರಣ್ಯೋದಕದಾನಧಾರಾ
22. ಪೂರ್ವಕಂಬ್ಬುಗಾ । ಶ್ರೀವೆಂಕ್ಕಟೇಶ್ವರ ಪ್ರೀತಿಗಾ ಶ್ರೀಚಂನಕೇಶವಸ್ವಾಮಿ ಸನ್ನಿ
23. ಧಿನಿ ತ್ರಿಕರಣ ತ್ರಿವಾಚಕಂಗಾ । ಶ್ರೀಕೃಷ್ಣಾರ್ಪ್ಪಣಂಗಾ ಸಮರ್ಪ್ಪಿ
24. ಂಚ್ಚಿನ ಭೂಧಾನಾಗ್ರಾಮಧರ್ಮ ಶಾಸನಮು ॥ ಯೀಗ್ರಾಮಾನಕುಚೆಲ್ಲೆ

25. ನಿಧಿನಿಕ್ಷೇಪಜಲಪಾಷಾಣ ಅಕ್ಷೀಣ ಆಗಾಮಿಸಿದ್ಧಸಾಧ್ಯಂಬ್ಬುಲನೆ ಆ
26. ಷ್ಟಭೋಗತೇಜ ಸ್ವಾಮ್ಯಂಬ್ಬುಲುಂನ್ನು । ಧಾನಾಧಿವಿನಿಮಯ ವಿಕ್ರಯಾನಕು

(ಹಲಗೆಯ ಹಿಂಭಾಗ)

27. ಯೋಗ್ಯಮು: ಅವುನಟ್ಟುಗಾನು । ಮೀ ಶಿಷ್ಯಪ್ರತಿಶಿಷ್ಯಪಾರಂ
28. ಪರ್‍ಯಯಂಗಾನು । ಆ ಚಂದ್ರಾರ್ಕಸ್ಥಾಯಿ ಗಾ ಸುಖಾನ ಅನಭವಿಂ
29. ಚ್ಚೇದಿ । ಶ್ರೀಮತ್ಪರಮಹಂಸ ಪರಿವ್ರಾಜಕಾಚಾರ್ಯವರ್ಯ ಪದವಾಕ್ಯಪ್ರ
30. ಮಾಣಪಾರಾವಾರ ಪಾರೀಣ ಪಾರಂಗತ ಸರ್ವತಂತ್ರ ಸ್ವತಂತ್ರುಲ
31. ಯಿನ ಶ್ರೀಮನ್ ಮುಳುವಾಯಿ ಸಿಂಹ್ವಾಸನಾಧ್ಯಾಶಿ ಸ್ವಸ್ತಿಸಮಸ್ತೋಪ
32. ನಿಷತ್ಸಂಸ್ತೂಯಮಾನ । ಶ್ರೀ [ಮ] ತ್ಸಚ್ಚಿದಾನಂದ್ದ ಮಹಾಯೋಗೀಂದ್ರ ದಿವ್ಯ
33. ಶ್ರೀಪಾದಪದ್ಮಾರಾದಕುಲೈನ । ಶ್ರೀಕೃಷ್ಣಾನಂದ್ದ ಸ್ವಾಮುಲವಾರಿ ದಿವ್ಯಶ್ರೀ
34. ಪಾದಪದ್ಮಂಬ್ಬುಲಕು । ಆತ್ರೇಯಗೋತ್ರ ಆಪಸ್ತಂಬ ಸೂತ್ರ ಯೆಜು
35. ಶ್ಯಾಖಾಧ್ಯಾಯುಲೈನ । ಆರ್ವೀಟಿ ರಾಮರಾಜು ರಂಗಪರಾಜಯ್ಯವಾ
36. ರಿ ಪೌತ್ರುಲುನ್ನು ಗೋಪಾಳರಾಜಯ್ಯವಾರಿ ಪುತ್ರುಲುನ್ನು ಅಯಿನ । ಶ್ರೀ
37. ಮದ್ರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀವೀರಪ್ರತಾಪ ಶ್ರೀವೀರ ಶ್ರೀರಂ
38. ಗರಾಯ ದೇವಮಹಾರಾಯಲಯ್ಯವಾರು ಸಮರ್ಪ್ಪಿಂಚಿನ ಗ್ರಾ
39. ಮಧರ್ಮಶಾಸನಮು ॥ ಶ್ರೀಮತ್ಪರಮಹಂಸ ಪರಿವ್ರಾಜಕಾಚಾರ್ಯ
40. ವರ್ಯ ಪದವಾಕ್ಯ ಪ್ರಮಾಣ ಪಾರಾವಾರಾ ಪಾರೀಣ ಪಾರಂಗತ
41. ಸರ್ವತಂತ್ರ ಸ್ವತಂತ್ರುಲೈನ । ಶ್ರೀಮನ್ ಮುಳುವಾಯಿ ಸಿಂಹ್ವಾಸನಾ
42. ಧ್ಯಾಶಿ ಸ್ವಸ್ತಿ ಸಮಸ್ತೋಪನಿಷತ್ಸಂ ಸ್ತೂಯಮಾನ । ಶ್ರೀತ್ಸಚ್ಚಿದಾನಂದ್ದ
43. ಮಹಾಯೋಗೀಂದ್ರ ದಿವ್ಯಶ್ರೀಪಾದ ಪದ್ಮಾರಾದಕುಲೈನ । ಶ್ರೀಕೃಷ್ಣಾನ
44. ಂದ್ದ ಸ್ವಾಮುಲವಾರಿ ದಿವ್ಯಶ್ರೀಪಾದ ಪದ್ಮಂಬ್ಬುಲಕು । ಆತ್ರೇಯ
45. ಗೋತ್ರ ಆಪಸ್ತಂಬ ಸೂತ್ರ ಯೆಜುಶ್ಯಾಖಾಧ್ಯಾಯುಲೈನ । ಆರ್ವೀ
46. ಟಿ ರಾಮರಾಜು ರಂಗಪರಾಜಯ್ಯವಾರಿ ಪೌತ್ರುಲುನ್ನು । ಗೋಪಾಳ
47. ರಾಜಯ್ಯವಾರಿ ಪುತ್ರುಲುನ್ನು ಅಯಿನ । ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜರಾಜ
48. ಪರಮೇಶ್ವರ ಶ್ರೀವೀರಪ್ರತಾಪ ಶ್ರೀವೀರ ಶ್ರೀರಂಗರಾಯ ದೇವಮಹಾರಾಯ
49. ಲಯ್ಯವಾರು । ಸಮರ್ಪ್ಪಿಂಚ್ಚಿನ ಗ್ರಾಮಧರ್ಮಶಾಸನಮು ॥ ದಾನಪಾಲನಯೋ
50. ರ್ಮಧ್ಯೆ ದಾನಾಛ್ರೇಯೋನುಪಾಲನಂ । ದಾನಾತ್ಸ್ವರ್ಗಮವಾಪ್ನೋತಿ । ಪಾಲನಾ
51. ದಚ್ಯುತಂಪದಂ । ಯೇಕ್ಕೈವಭಗಿನೀಲೋಕೇ । ಸರ್ವ್ವೇಷಾ ಮೇವಭೂಭುಜಾಂ । ನಭೋ
52. ಜ್ಯಾ ನಕರಗ್ರಾಂಹ್ಯ ಪಿಪ್ರದತ್ತಾವಸುಂದ್ಧರಾ ॥ ಶ್ರೀರಾಮ

Transliteration.

Śrī Râ   Śrîrâma.

1. Harêr lîlâ-Varâhasya daṃshṭhrâ-daṇḍas sa pâtuvaḥ । Hêmâ-
2. dri-kalaśâ yatra dhâtrî chhatra-śriyaṃ dadhau । namastunga-śiraṃś-chuṃ-
3. bi -chandra-châmara-chârave । trailôkya-nagarâ-raṃbha-mûla-staṃbâ-
4. ya Śaṃbhavê । svasti śrî vijayâ-bhyu-daya Śâlivâhana śaka varshaṃ-
5. bbulu 1582 Plava-nâma-saṃvvatsara Kârttika śu 15 lu śrîma-
6. t-paramahaṃsa-parivrâjakâ-chârya-varya pada-vâkya-pramâṇa-pârâ-

7. vâra-pârîṇa-pâranga sarva-tantra-svatantru-layina śrîman Muḷu-
8. vâyi-siṃhvâsanâ-dhyâśi svasti samastôpa-nishat-seṃstûyamâ-
9. na śrî[ma]t Sachchidânandda-mahâ-yôgîndra-divya-śrî-pâda-padmâ-râdha-
10. kulayina Śri-Kṛishṇânaṃdda-svâmula-vâri divya-śrîpâda-padmaṃbbu-
11. laku । śrîmad râjâdhirâja râjaparamêśvara śrî vîra pratâpa śrîvîra
12. śrîvîra Śrîrangarâya-dêva-maharâya-layyavāru । Vêlâpuri-
13. sthaḷamaṃddu ratna-siṃhvâsanâ-rûḍulai pṛithvî-sâmrâjyam êlu-chu-
14. nuṃḍḍi । Âtrêya-gôtra Âpastaṃba-sûtra Yajuś-śâkhâ-dhyâ-
15. yulayina । Arvîṭi Râmarâju Rangapa-râjayyavâri pautṛi-
16. layina Gôpâla-râjâyyavâri putṛi-layina । śrîmad râjâdhirâ-
17. ja râja-paramêśvara śrî-vîrapratâpa śrî-vîra Śrîrangarâya-dêva-
18. mahârâyalayyavâru sadvinaya-bhaya-bhaktulâ sâshṭhâṃ[gam] daṃ-
19. ḍaṃ beṭṭi samarppiṃchchina bhûdhâna grâma-dharma-śâsanamu । Jalagaramâ-
20. ni Sûrâpuramu ane grâmamu । Gôpâḷa-svâmi-pûjaku । yî
21. tathâ-tithi-puṇya-kâlamaṃddu । sahiraṇyô-daka-dâna-dhârâ-
22. pûrvakaṃbbugâ । śrî Veṃkkaṭêśvara-prîtigâ śrî-Cheṃnakeśava-svami-sanni-
23. dhini trikaraṇa-trivâchakaṃgâ । śrî-kṛishṇârpaṇaṃgâ samarppi-
24. ṃchchina bhû-dhânâ-grâma dharma-śâsanamu ॥ yî grâmânaku chelle
25. nidhi-nikshêpa jala-pâshâṇa-akshîṇa-âgâmi-siddha-sâdhyaṃbbulane â-
26. shṭha-bhôga-têja-svâmyaṃ-bbuluṃnnu । dhânâdhi-vinimaya-vikrayânaku

(Back side of the plate).

27. yôgyamu avunaṭṭugânu । mî śishya-prati-śishya pâraṃ-
28. paryayaṃgânu । â-chandrârka-stâyigâ sukhâna anabhaviṃ-
29. chchêdi 1 śrîmat-paramahaṃsa-parivrâjakâ-chârya-varya pada-vâkya-pra-
30. mâṇa-pârâvâra-pârîṇa-pâraṃgata sarva-tantra-svatantrula-
31. yina śrîman Muḷuvâyi-siṃhvâsanâ-dhyâśi svasti samastôpa-
32. nishat-saṃstûyamâna । śrî[ma]t Sachchidâ-nandda-mahâ-yôgîndra-divya-
33. śrî-pâda-padmâ-râdakulaina 1 śrî-Kṛishṇânaṃdda-svâmula-vâri divya-śrî
34. pâda-padmaṃbbulaku । Âtrêya-gôtra-Âpastaṃba-sûtra Yeju-
35. ś-śâkhâ-dhyâyulaina 1 Ârvîṭi Râmarâju-Rangapa-râjayyavâ-
36. ri pautṛilunnu Gôpâḷarâjayya-vâri-putrulunnu ayina । śrî-
37. mad râjâdhirâja râja-paramêśvara śrî-vîra-pratâpa śrîvîra Śrîraṃ
38. garâya-dêva-mahârâyalayyavâru samarppiṃchchina grâ-
39. ma-dharma-śâsanamu ॥ śrîmat paramahaṃsa-parivrâjakâ-chârya-
40. varya pada-vâkya-pramâṇa pârâvârâ-pârîṇa-pârangata
41. sarva-tantra-svatantru laina । śrîman Muḷuvâyi-siṃhvâsanâ-

42. dhyâśi svasti samastôpanishat-saṃ-stûyamâna । śrî[ma]t Sachchi-
dânandda-
43. mahâ-yôgîndra-divya-śrî-pâda-padmâ-râdakulaina । Śrî-Kṛishṇâna-
44. ṃdda-svâmulavâri divya-śrî-pâda-padmaṃbbulaku Âtrêya-
45. gôtra Âpastaṃba-śûtra Yejuṣṣâkhâ-dhyâyulaina Ârvî-
46. ṭi Râma-râju Rangapa-râjayya-vâri pautṛilunnu । Gôpâḷa-
47. râjayya-vâri-putṛilunnu ayina 1 śrîmad râjâdhirâja ॥râja-
48. paramêśvara śrî vîra-pratâpa śrî-vîra-Śrîrangarâya-dêva-mahârâya-
49. layyavâru । samarppiṃchchina grâma-dharma-śâsanamu ॥ dâna-pâlanayôr
50. madhyê dânâ chhrêyônu-pâlanaṃ । dânât chhargam avâpnôti । pâlanâ-
51. d achyutaṃ padaṃ । yêkaiva bhaginî lôkê sarvêshâm êva bhûbhujâṃ na bhô-
52. jyâ na kara-grâṃhya vipra-dattâ vasunddharâ ॥ Śrî-Râma

Translation.

LL. (1-4).

Salutation to Varâha and Sâmbhu. May the bar-like tusk of the sportive Boar form of Hari, resting on which the Earth with Meru as the pinnacle, bore the charm of a parasol, protect us.

LL. (5-21).

Be it well. On the 15th lunar day of Kârtîka in the year Plava, 1582 of Sâlivâhana era, the illustrious *parama-hamsa*, *parivrâjakâchâryavarya* (chief of ascetic teachers), crosser of the ocean of pada, vâkya and pramâṇa, master of all *tantras* (*sarva-tantra-svatantrulu*), occupant of the throne of Muḷuvâyi :—

Be it well. To the sacred lotus feet of Kṛishṇânandasvâmi, worshipper of the (holy) lotus feet of Sachchidânanda-mahâyôgindra, praised by all the Upanishads. While the illustrious king over kings, paramount sovereign, the valiant Vîra Śrîrangarâyadeva-mahârâya was ruling the whole earth seated on the jewelled throne in Vêlâpuri.

The king of kings, lord paramount, mighty warrior, Vîra-Śrîrangarâya-dêva-mahârâyalayyavâru son of Gôpalarâjayyavâru and grandson of Âravîṭi Râmarâju Rangaparâjayyavâru of Âtrêyagôtra, Âpastambasûtra and Yajuś-sâkhâ, presented the eight-fold salutation with great respect, fear and devotion and granted a *dharma-śâsana* (charter) containing the gift of the lands of a village :—

For the worship of the god Gôpâlasvâmi the village named Jalagaramâni Sūrâpura, have we presented on the said date and the holy occasion, with pouring of water on gold, in order that the god Venkaṭêśvara may be pleased, in the presence of the god Chenna-Kêśava, with the three karaṇas (mind, speech, and body) and

the three vâchakas (repeating thrice) and dedicated to Śrî Kṛishṇa, the charter of the gift of the lands of a village has been granted.

You may enjoy in peace for as long as the moon and sun endure, in succession from preceptor to disciple the eight powers of enjoyment and possession of this village *viz.*, treasure on the surface and underground, water springs, mineral wealth, imperishables, future rights, present rights and possibilities, with the right also to gift, mortgage, exchange or sell the village.

LL. (29-39).

(Thus) has been granted the charter of the gift of a village to the holy lotus feet of Kṛishṇânanda-yôgîndra, disciple of the illustrious Sachchidânanda-mahâyôgindra, praised by all the Upanishads, seated on the throne of Muḷuvây, adept in all sciences (sarva-tantra-svatantra) crosser of the ocean of pada, vâkya and pramâṇa, chief of preceptors and an ascetic of the order of *paramahamsas* by the valiant Śrîrangarâya-dêva-mahârâya, king of kings, paramount lord, who was the son of Gôpâlarâjayya and grandson of Âravîṭi Râmarâja Rangaparâjayya of Âtrêyagôtra, Âpastamba-sûtra and Yajuś-śâkha.

LL. (39-49).

(Repetition of the gift in LL. 29-39)

LL. (49-52).

Between making a gift and protecting a gift (already made), protecting is more meritorious than making a gift. By making a gift one goes to heaven and by maintaining a gift one attains a region from which there is no fall. To all kings there is one sister in the world; that is the land given away to Brahmans which can neither be enjoyed nor touched by hand (taxed).

Śrî Râma.

Note.

This record is in Telugu characters and language. It is dated S' 1582 Plava sam. Kârtîka śu 15 corresponding to 27th October 1661 A.D. and records the gift with the usual rights of the village Sûrâpura called Jalagaramâni Śûrâpura to the ascetic Kṛishṇânandasvâmi, disciple of Sachchidânanda, head of the matt (spiritual throne) at Muḷuvây by the Vijayanagar king Śrîrangarâya, son of Gôpâlarâja and grandson of Âravîṭi Râmarâja Rangapparâja for the worship of god Gôpâlasvâmi (the chief deity worshipped in the matt). Two verses in Sanskrit in praise of Varâha and Śambhu which are usually found in the beginning of many śâsanas are also found in this record (LL. 1-4) and the usual imprecatory verses are also found at the end of the grant. The signature Râma concludes the grant. The grant is said to be made by the king when ruling from the throne at Vêlâpuri (Bêlûr) in the presence of god Chennakêśava (the chief deity worshipped at Bêlûr)

as an act of devotion to god Venkaṭêśa. The name, pedigree and titles of both the donor and donee are repeated a number of times (ll. 6-13 and 29-39, 39-49, etc.) in the grant.

The village granted *viz.*, Sûrâpura is situated about two miles to the north of Bêlûr, and now belongs to the Śṛingêri Matt. The donor was king Ranga VI who. was the adopted son of Gôpâlarâja, and grandson of Ranga V who was the son to Venkaṭâdri, a brother of Râmarâya slain at the battle of Tâḷikôṭe. In 1644 Ranga VI's (Śrîrangarâya's) capitals Chandragiri and Changalpet were taken by the forces of Golkonda and he fled to the protection of Śivappa Nâyak of Bednûr, who installed him at Bêlûr and the neighbouring parts. The inscriptions of this king of Vijayanagar continue to 1664. He seems to have issued several grants from his camp at Bêlûr. His grant to the Muḷuvây Matt is also found in another record at the village Rannagaṭṭa, about six miles to the south of Bêlûr registering the gift of the village in 1661 (See M.A.R. 1926, P. 40).

The donee Kṛishṇânanda, disciple of Sachchidânanda was the head of the Muḷuvây matt (throne). Muḷuvây is the name of a town in the Kolar District called usually Muḷbâgal and also of a village in Tîrthahaḷḷi Taluk, Shimoga District. The svâmis of this matt claim spiritual descent from Padmapâdâcharya, the immediate disciple of Śankarâchârya and appointed as the head of the matt at Dvâraka in Gujerat by Śankarâchârya himself. According to tradition Agnimûrdha-Kṛishṇânandasvâmi, a successor of Padmapâdâchârya came to the south and settled at Muḷbâgal in Kôlâr District. Later the headquarters of the Matt were transferred to the village Muḷbâgal in Tîrthahalli Taluk where the present guru of the matt resides. The chief object of worship in the Matt at Muḷbâgal is the god Gôpâla or Gôpalakṛishṇa, a metallic image of which is worshipped by the guru and also a shrine of the god is set up in the matt. The gurus of this matt claim to follow the Bhâgavata-sampradâya sect founded by Vishṇusvâmi and differ from the ordinary Smârtas in paying more attention to the worship of Vishṇu and in the rules of the observance of the Êkâdaśi fast. In other respects, they agree with each other. In the list of the svâmis of the matt, there is a Kṛishṇânanda, disciple of Sachchidânanda who was a disciple of Agnimûrdha Kṛishṇânanda who founded the matt at Muḷbâgal in the Kolar District.

We may also note here that in Talkâḍ, a village in T.-Narsipur Taluk, Mysore District, there is also a mutt of Bhâgavatasampradâya claiming to be founded by Agnimûrdha Kṛishṇânandasvâmi (See M.A.R. 1918, P. 38).

It is interesting to know how the copper-plate grant recording endowment to the Muḷvây (Mulbâgal) matt came into the possession of the Śṛingêri Matt. It is said in Śṛingêri that the village Sûrâpura was sold by the Muḷbâgal Matt at some time to the Śringêri Matt and hence the presence of the grant in the latter Matt, which also enjoys the said village granted.

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Chandraśêkharapura grant of the Keḷadi king Sômaśêkhara Nâyaka dated Ś1652 in the possession of the Matt at Śringêri.

5 Plates : Kannaḍa language and characters.

Size 13″ × 8¼″

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ 8ನೆಯ ತಾಮ್ರಶಾಸನ (೫ ಹಲಗೆಗಳು.)

ಪ್ರಮಾಣ 1′ 1″×8¼″

I A.

1. ನಮಸ್ತುಂಗಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರ
2. ವೆ ತ್ರೈಲೋಕ್ಯನಗರಾರಂಥ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭ
3. ವೆ ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನಶಕ ವ
4. ರುಷ ೧೬೫೨ನೆಯ ಸೌಂಮ್ಯ ಸಂವತ್ಸರದ ಶ್ರಾವಣಶುಧ
5. ೧೫ಲು ಶ್ರೀ ಮದ್ದೆಡವ ಮುರಾರಿ ಕೋಟೆ ಕೋಳಾಹಳ
6. ವಿಶುಧ ವೈದಿಕಾದ್ವೈತಸಿಧಾಂತ ಪ್ರತಿಷ್ಟಾಪಕ ಶಿವಗುರು
7. ಭಕ್ತಿಪರಾಯಣರಾದ ಕೆಳದಿ ಸದಾಶಿವರಾಯನಾ
8. ಯಕರ ವಂಶೋದ್ಭವರಾದ ಶಿವಪ್ಪನಾಯಕರ ಪ್ರಪೌ
9. ತ್ರರು ಸೋಮಶೇಖರ ನಾಯಕರ ಧರ್ಮಪತ್ನಿಯರಾದ ಚೆಂ
10. ನಂಮಾಜಿಯವರ ಪೌತ್ರರು ಬಸವಪ್ಪ ನಾಯಕರ ಪುತ್ರರು
11. ಸೋಮಶೇಖರ ನಾಯಕರು ಭಾರದ್ವಾಜ ಗೋತ್ರದ ಆಶ್ವಲಾ
12. ಯನ ಸೂತ್ರದ ರುಕ್ಷಾಖೆಯ ಲಕುವಳಿ ಕೋನಂಣನ ಪ್ರಪೌತ್ರ
13. ವೆಂಕಂಣನ ಪೌತ್ರ, ವೆಂಕಟೈಯನ ಪುತ್ರ, ಚೆಂನಂಣಗೆ ಬರಸಿಕೊ
14. ಟ್ಟ ಭೂದಾನ ಧರ್ಮಶಾಸನದ ಕ್ರಮವೆಂತ್ತೆಂದರೆ ತೀರ್ಥರಾಜ
15. ಪುರದ ನದೀ ಆಚೆಯಲು ಮುತ್ತೂರ ಸೀಮೆ ಹರಳಿಪಾಲ ಮ
16. ಲೆಯಾಳ ಮಠದ ಗ್ರಾಮದಲು ತಂನ ತಂದೆ ವೆಂಕಟೈಯನು
17. ದೇವಸ್ತಾನವ ಕಟ್ಟಿಸಿ ಪ್ರತಿಷ್ಟೆಮಾಡಿದ ಅವಿಮುಕ್ತೇಶ್ವರ ದೇ
18. ವರು ಬಿಂದು ಮಾಧವ ದೇವರ ದೇವತಾವೆಚ್ಚ ಯೀ ದೇವಸ್ತಾನದ
19. ಸಮೀಪದಲು ಮಾಡಿದ ಚಂದ್ರಶೇಖರಪುರದ ಅಗ್ರಹಾರಕ್ಕೆ
20. ಸಹಾ ಉತ್ತಾರವ ಕೊಟ್ಟ ಸ್ವಾಸ್ತೆಗೆ ಶಾಸನವ ಬರಸಿ ಕೊಡ
21. ಬೇಕೆಂದು ನೀನು ಹೇಳಿಕೊಳುಧಾನೆಂದು ನಿರ್ವಾಣೈಯ ಮಾ
22. ವನವರು ಹೇಳಿದರಿಂದ ಬರಸಿಕೊಟ್ಟದು ಯೀ ಅಗ್ರಹಾರ
23. ದೇವಸ್ತಾನಕೆ ಉತ್ತಾರ ಕೊಟ್ಟ ಸ್ವಾಸ್ತೆ ಮುತ್ತೂರ ಸೀಮೆಯಿಂ
24. ದ ಹರಳಿಪಾಲ ಮಲೆಯಾಳ ಮಠದಿಂದ ತೀರ್ಥರಾಜಪುರದ ಸ್ವಾ
25. ಮಿಗಳು ತ್ತಂಮ ಉತ್ತಾರದಿಂದ ಕೊಟ್ಟಿದ ಬಗೇಲು ಕಾಣಿಕೆ

I B.

26. ಗಳಿನತ್ತೆಗದುಕೊಂಡು ಉತ್ತಾರ ಕೊಟ್ಟದು ತೋಟಮರ ೩೦೦
27. ಕೆ ಸಿದಾಯಗ ೨ ಪ್ರಾಕು ಖರಸಂವತ್ಸರದಲು ಹೆಚ್ಚಿಗೆಯಿಂದ
28. ಉತ್ತಾರ ತೋಟಮರ ಸಾವಿರ ೧ ವಂದಕೆ ಅಡಿಕೆ ಲಕ್ಷ ೨ಕೆ ಗ೨೦
29. ಮೇಲುವಣ ಗ ೫ ಉಭಯಂಗ ೨೫ ಉಭಯಂ ರೇಖೆ ಗ೬೭

30. ಕುರುವಳಿ ಗ್ರಾಮದಿಂದ ಶಂಕ್ರದೇವರ ಸ್ವಾಸ್ಥೆಯಿಂದ ಗದೆಬೀಜಖ ೫
31. ಕೆ ಭತ್ತಖ ೨೫ಕೆಗ ೨॥ಂ ಬಿರಾಡದಿಂದ ೯೩|||ಂ ಖರ ಸಂವತ್ಸ
32. ರದಲು ಹೆಚ್ಚಿದು ಗ॥೧|ಂ ಅಂತು ಗ೩॥ಂಗೆ ಉತ್ತಾ್ರ ಯೀ
33. ಶಂಕರ ದೇವರಿಗೆ ಭತ್ತ ಖಂ೨೫ಕೆ ಗ೨॥ಂ ನುಳಿದು ಶುಧಬಿ
34. ರಾಡ ಹೆಚ್ಚಿಗೆಯಿಂದ ಸಹಾ ಮುಳುವಾಗಿಲಸ್ವಾಮಿಗ
35. ಳಗೆ ಉತ್ತಾ್ರವಾಗಿದ ಬಗ್ಗೆ ಬದಲು ಉತ್ತಾ್ರ ಕೊಟ್ಟು ಯೀ
36. ಸ್ವಾಸ್ಥೆಯಿಂದ ಉತ್ತಾ್ರ ೧ ತ್ರೀರ್ಥರಾಜಪುರದ ನದೀ ಅ
37. ಥೆಯಲು ನಡವ ಸತ್ತ್ರಕೆ ಉತ್ತಾ್ರವಾದ ಸ್ವಾಸ್ಥೆ ಬಗ್ಗೆ ಬದ
38. ಲು ಸ್ವಾಸ್ಥೆ ಉತ್ತಾ್ರ ಕೊಟ್ಟು ಯೀ ಸತ್ರಸ್ವಾಸ್ಥೆಯಿಂದ ಉ
39. ತಾರ ಕೊಟ್ಟದು ಗ೨॥ಂ ತೀರ್ಥರಾಜಪುರದ ಸ್ವಾಮಿಗಳ
40. ಮುಖಾಂತ್ರ ಬಾಹ ಮೇಲು ವಾಸಿ ಸಿಸ್ತಿಗೆ ಕೂಡಿಬಾಹ
41. ಸಿಸ್ತಿನಿಂದ ೯೩|||ಂ ಉಭಯಂ ಬೀಜ ಖಂ ೭॥ಂಗೆ ಗ೨॥೩|||ಂ
42. ಸಂವತ್ಸರದಲು ಹೆಚ್ಚಿದು ೯॥= ಉಭಯಂ ಗ೨॥೪|=
43. ಉಭಯಂಗ ೩॥೪|= ಕೀಲಕ ಸಂವತ್ಸರದಲು ಹೆಚ್ಚಿದು ದಾ
44. ಸೋಹದಿಂದ೯|ಂ ಉಭಯಂ ಗ೩॥೪!!=ಗೆ ವಿವರ ಕ್ರಯ ಗ೩೯
45. ನು ತೆಗೆದುಕೊಂಡು ಉತ್ತಾ್ರ ಗ೩॥೪ ಶಿವಾರ್ಪಿತವಾಗಿ ಉತ್ತಾ್ರ
46. ಹೆಚ್ಚಿಗೆಯಿಂದ ೯॥=ಉಭಯಂ ಗ೩॥೪॥=ತೀರ್ಥರಾಜ
47. ಪುರದ ಸ್ವಾಮಿಗಳು ತಮಗೆ ಕುರುವಳಿ ಗ್ರಾಮದಿಂದ ಉತ್ತಾ್ರ ವಾ
48. ದ ಭೂಮಿ ವಳಗಣ ಪರುಶೆ ಮಕ್ಕಯಿಂದ ಕೊಟ್ಟಿದ ಬಗ್ಗೆ ಕಾಣಿಕೆ
49. ಗ೩೯೪॥ಂ ನು ತೆಗೆದುಕೊಂಡು ಉತ್ತಾ್ರ ಕೊಟ್ಟದು ಬೀಜ ಖಂ ೨॥
50. ಗೆ ಗಡಿಭತ್ತ ಖಂ ೧೫ಕೆ ಗ೧॥ಂ ಬಿರಾಡ ೯೨|ಂ ಉಭಯಂ ಗ ೧॥೨|ಂ

II A.

51. ಬುಕಲಾಪುರದ ಪುರಾಣಿಕನು ತಂನ ಉತ್ತಾ್ರದಿಂದ
52. ಕ್ರಯಕ್ಕೆ ಕೊಟ್ಟಿದ ಬಗೇಲು ಕಾಣಿಕೆರ್ಗನ ತೆಗದುಕೊಂ
53. ಡು ಉತ್ತಾ್ರ ಕುರುವಳಿ ಗ್ರಾಮದಿಂದ ಹೊಸಬನಗದೆ ಬೀ
54. ಜ ಖಂ ೭ ಮಂಡೆಗನಬಯಲು ಬೀಜ ಖಂ ೩ ಉಭಯ
55. ಂ ರೇಖೆಬೀಜ ಖಂ ೧ಂಕೆ ಖಂ ೧ಕೆ ಗ॥೧|ಂಲು ಗ೬೯೨॥ಂಕೆ
56. ವಿವರ ಯೀ ಪುರಾಣಿಕನ ಉತ್ತಾ್ರದಿಂದ ಗ ೫ ಯೀ ಭೂಮಿ
57. ಗೆ ಸೀಮೆಯಲು ನಿಲ್ಲಿಸಿದ ನಷ್ಟದಿಂದ ಶಿವಾರ್ಪಿತವಾಗಿ ಉ
58. ತ್ತಾ್ರ ಗ ೧೯೨॥ಂ ಉಭಯಂಗ ೬೯೨॥ಂ ಮುತೂರ ಹೆ
59. ಗಡೆಯು ತಂನ ಉಂಬುಳಿಯಿಂದ ಕೊಟ್ಟಿದ ಬಗೆಯಲು
60. ಹರಳಿಪಾಲನೆಕರಿಕನ ಗ್ರಾಮದಿಂದ ರೇಖೆ ಪ್ರಾಕುರೇಖೆ ಬೀ
61. ಜ ಖಂ ೧೫ಕೆ ಗ೬೯|ಂ ತೀರ್ಥಹಳಿ ಸ್ವಾಮಿಗಳ ಉತ್ತಾ್ರ
62. ದಿಂದ ಕಟ್ಟಿಕೊಂಡ ಸ್ವಾಸ್ತೆಯಿಂದ ಬೀಜ ಖಂ ೩ಕೆ ಗ ೧॥ಂ|||
63. ಉಭಯಂ ಖಂ ೧೮ಕೆ ಗ ೭॥೧ ತ್ರೀರ್ಥಮುತ್ತೂರಸ್ವಾಮಿಗಳು
64. ತಂಮ ಉತ್ತಾ್ರದಿಂದ ಯೀ ಭೂಮಿಗೆ ಸೌಂಸ್ರುಷ್ಟಾದ
65. ಬಗೆಯಲು ಬುಕರಾಯಪುರದಿಂದ ಕೊಟ್ಟಿದಬಗೆಲು ಉ
66. ತ್ತಾ್ರ ಕೊಟ್ಟಿದು ಬೀಜ ಖಂ ೧ಕೆ ಗ॥ಂ ಉಭಯಂ ಗ೮೯೧
67. ಕಾನ ತೇರಿನ ಸಿಸ್ತಿನಿಂದ ನೆಕ್ಕರಿಕನಳಗೆರೆ ಕಾನಿಂಥ ೯॥ಂ
68. ಪೊರಬಿನ ಕಾನಿಂದ ೯೩ ಹಂದಿ ಗುಣಿ ಕಾನಿಂದ ೯೧॥ಂ

69. ಅಂತ್ತು ಗ||೦ ಯಿ೯ ಕಾನಿನಿಂದ ಬಾಹ ಜೇನತ್ತುಪ್ಪಸೇರು ೬ಕೆ
70. ಹ೯೧||೦ ಜೇನಮೇಣ ಸೇರು ೨|೦ ಗೆಹ ೯೧|೦ ಉಭಯಂ ಹ೯೨|||೦
71. ಉಭಯಂ ಗ||೨|||೦ ಉಭಯಂ ಗ ೮||೩|||೦ಕೆ ವಿವರ ಕಾ
72. ಣಿಕೆಗ ೪೭ನು ತೆಗದುಕೊಂಡು ಉತ್ತಾರ ಕೊಟ್ಟಿದು ಹೆ
73. ಗ್ಗಡೆ ಉಂಬುಳಿಯಿಂದ ಗ ೬||೧|||೦ ತೀರ್ಥ ಮುತ್ತೂರ ಸ್ವಾಮಿ
74. ಗಳ ಉತ್ತಾರದಿಂದ ಗ ||೦ ಉಭಯಂ ಗ೭೯೧|||೦ ಕ್ರಯ
75. ಗ ೭||೨||೦ನುತ್ತೆಗದುಕೊಂಡು ಮುಳುವಾಗಿಲ ಸ್ವಾಮಿ

II B.

76. ಗಳಿಗೆ ಬದಲು ಉತ್ತಾರ ಕೊಟ್ಟು ಯಿವರಿಗೆ ಉಶ್ತಾರ
77. ವಾದ ಕಾನತೇರಿನಿಂದ ಉತಾರ ೯೪||೦ ವಳಗೆರೆ ಕಾನು
78. ಜೇನತುಪ್ಪ ಜೇನಮೇಣ ಸಿಸ್ತಿನಿಂದ ಸಹಾ ೯೩|೦ ಉಭಯು
79. ೦ ಗ||೨|||೦ ನಷ್ಟದಂದ ಶಿವಾರ್ಪಿತವಾಗಿ ಬೀಜ ಖಂ ೨ಕೆ ಗ||೪|೦
80. ಅಂತು ಗ ೮||೩|||೦ ಮುಳುವಾಗಿಲ ಅಗ್ರಹಾರ ಉತ್ತಾರ
81. ದಿಂದ ಪುಟ್ಟೇದೀಕ್ಷಿತನ ಕ್ಯೆಯ ಕ್ರಯಕೆ ತೆಗದು ಕೊ
82. ಂಡಿದ್ದ ಬಗ್ಯೆ ಕಾಣಿಕೆ ಗ ೧೦ನ ತೆಗದು ಕೊಂಡು
83. ಉತ್ತಾರ ಕೊಟ್ಟಿದು ಹುಣುಸುವಳಿ ಗ್ರಾಮದಿಂದ ಗದೆಬೀಜ ಖ
84. ಂ೬||೩ಕೆ ಗ ೫ ಅಂತ್ತು ಮುತ್ತೂರ ಸೀಮೆಯಿಂದಲು ಉತ್ತಾರ
85. ಗ ೫೨||೩=ಗೆ ವಿವರ ಕ್ರಯ ಗ೪೬||೨|೦ ತೆಗದು ಕೊಂ
86. ಡು ಉತ್ತಾರ ಗ೪||೧|||೦ ಕಾಣಿಕೆ ಗ ೭೩೯೪||೦ ತೆಗದು
87. ಕೊಂಡು ಉತಾರ ತೀರ್ಥರಾಜಪುರದ ಸ್ವಾಮಿಗಳು ತಂಮ
88. ಉತ್ತಾರದಿಂದ ಕೊಟ್ಟಿದ ಬಗೆಯಲು ಗ ೩||೨|೦ ಬುಕರಾಯ
89. ಪುರದ ಪುರಾಣಿಕನ ಉತ್ತಾರದಿಂದ ಗ೫ ಮುತ್ತೂರ ವೆಂಕಣ
90. ಹೆಗ್ಗಡೆ ಉಂಬುಳಿಯಿಂದ ಗ೬||೧|||೦ ತೀರ್ಥಮುತ್ತೂರ ಸ್ವಾ
91. ಮಿಗಳ ಉತ್ತಾರದಿಂದ ಗ||೦ ಮುಳುವಾಗಿಲ ಅಗ್ರಹಾರ ದಿಂ
92. ದ ಗ ೫ ಅಂತು ಗ೨೦||೪ ಉಭಯಂ ಗ೨೫||೦|||೦ ಶಿವಾ
93. ರ್ಪಿತವಾಗಿ ಉತ್ತಾರ ಕೊಟ್ಟದು ಹೆಚ್ಚಿಗೆ ನಷ್ಟದಿಂದ ಸಹಾ
94. ಗ ೨೭೯೨|= ಉಭಯಂಗ ೫೨||೩= ಮುಂಡೆ ಕಾರಸೀ
95. ಮೆಯಿಂದಲು ಮೇಲುಬಂದಿನ ಗ್ರಾಮದಿಂದ ಉತ್ತಾರ ವಾ
96. ದ ಭೂಮಿ ರೇಖೆ ಬೀಜ ಖಂ ೫೦ಲಾ ೨ಕೆ ಗ೩೮||೨ಗೆ ವಿವರ ಸಿ
97. ಸ್ತಿನಿಂದ ಗ೨೧ ನಿಲಿಸ್ತ ನಷ್ಟದಿಂದ ಗ ೧೭||೨ ಉಭಯಂ ಗ ೩೮||೨
98. ಗೆ ವಿವರ ಮಲಣ ಹೆಗ್ಗಡೆಯು ತಂನ ಉಂಬುಳಿಯಿಂದ ಕೊ
99. ಟ್ಟಿದ ಬಗ್ಗೆ ಕಾಣಿಕೆ ಗ ೧೦ಲನ ತ್ತೆಗದುಕೊಂಡು ಉತ್ತಾರ ಸಿಸ್ತಿ
100. ನಿಂದ ಗ ೧೮ ಕ್ರಯ ಗ ೧೩೮||೨||೦ ತೆಗದುಕೊಂಡು ಉತ್ತಾರ
101. ಸಿಸ್ತಿನಿಂದ ಗ೩ ನಿಲ್ಲಿಸ್ತ ನಷ್ಟದಿಂದ ಗ೧೦||೩|||೦ ಉಭಯಂ ಗ೧೩||೩|||
102. ಶಿವಾರ್ಪಿತವಾಗಿ ನಿಲಿಸ್ತ ನಷ್ಟದಿಂದ ಗ ೬||೩|೦ ಅಂತ್ತು ಗ೩೮||೨

III A.

103. ಕಾಲ ಕೊಪ್ಪದ ಗ್ರಾಮದಿಂದ ರೇಖೆ ಆದಂಣಸೆಟ್ಟಿ ಸ್ವಾ
104. ಸ್ತೆಯಿಂದ ಬೀಜ ಖಂ ೩೦ಕೆ ಭತ್ತ ಖಂ ೧೫೦ಕೆ ಗ ೧೮||೨||೦ ಹೆ
105. ಚ್ಚಿದು ಬೀಜ ಖಂ ೧೫ಕೆ ಭತ್ತ ಖಂ ೬೦ಕೆ ಗ೭||೦ ಉಭಯಂ ಬೀ
106. ಜ ಖಂ ೪೫ಕೆ ಭತ ಖಂ ೨೧೦ಕೆ ಗ೨೬೯೨||೦ ಕಂಠವರ್ತನೆಯಿಂ

107. ದ ೬॥ಂ ಹಬ್ಬಗಾಣಿಕೆಯಿಂದ ೬೧ ಅಂತು ಗ೨೭೬೪ ವಿಕ್ರ
108. ಮ ಸಂವತ್ಸಠದಲು ಹೆಚ್ಚಿದು ಗ೧ ಜಯಸಂವತ್ಸರದಲು
109. ಕಾರ ಗಡಿಯಿಂದ ಗ॥೨।।ಂ ಆರಗದ ಕೋಟೆ ಬಿರಾಡ ಹಾ
110. ರೋ ವೆಂಕಟ್ಟೈನ ವರ್ತನೆಯಿಂದ ೬೨=ದಾಸೋಹ ದಿಂದ
111. ೬೧=ಅಂತು ಗ೨೮೬೪।।।ಂ ಕೋಟಿನಾಥ ದೇವರ ಗದ್ದೆ ಬೀಜ
112. ಖಂ ೫ಕೆ ಧತ್ತ ಖಂ ೧೫ಕೆ ಗ೧।।೩।।।ಂ ಉಭಯಂ ರೇಖೆ ಗ ೩೦೬೩।।ಂ
113. ಕೆ ಉತ್ತಾರ ಕೋಟಿನಾಥ ದೇವರಿಗೆ ಗ ೧।।೩।।।ಂ ಯೀ ಗ್ರಾಮದ ಬ್ರಂಹ್ಮ
114. ಗೆ ಗ೧ ಉಭಯಂ ಗ ೨।।೩।।।ಂ ನುಳಿದು ಶುಧರೇಖೆ ಗ೨೭೬೪।।।ಂ
115. ಕೆ ವಿವರ ಸಿಸ್ತಿನಿಂದ ಗ ೧೯೬೩।।।ಂ ನಿಲ್ಲಿಸ್ಥ ನಷ್ಟದಿಂದ ಭತ್ತದ ಕ್ರ
116. ಯವಾಸಿ ನಷ್ಟದಿಂದ ಗ ೫೬೨।।ಂ ಹೆಚ್ಚಿಗೆ ನಷ್ಟದಿಂದ ಗ ೨।।೨।।
117. ಗತನಷ್ಟ ಹಬ್ಬ ಗಾಣಿಕೆಯಿಂದ ೬೧ ಅಂತು ಗ೮೬೧ ಉ
118. ಭಯಂ ಗ ೨೭೬೪।।।ಂಕೆ ವಿವರ ಕ್ರಯ ಗ ೧೯೩।।೨।।ಂ ತೆಗದು
119. ಕೊಂಡು ಉತ್ತಾರಸಿಸ್ತಿನಿಂದ ಗ ೧೯೬೩।।।ಂ ಶಿವಾರ್ಪಿತವಾಗಿ ನಿ
120. ಲ್ಲಿಸ್ಥ ನಷ್ಟದಿಂದ ಗ ೮೬೧ ಉಭಯಂ ಗ೨೭೬೪।।।ಂ ಯೀ ಗ್ರಾ
121. ಮಕ್ಕೆ ಸಂಸ್ರುಷ್ಟಾದ ಬಗೆಲು ಬಿದುರೂರ ಗ್ರಾಮದಿಂದ ಬೀಜ
122. ಖಂ ೧ಕೆ ರೇಖೆ ಗ।।೧।।=ಗೆ ವಿವರ ಕ್ರಯ ಗ ೫೬೩।।।ಂ ತೆಗದು
123. ಕೊಂಡು ಉತ್ತಾರ ಸಿಸ್ತಿನಿಂದ ಗ ।।೦।=ಶಿವಾರ್ಪಿತವಾಗಿ ನಿಲ್ಲಿ
124. ಸ್ತ ನಷ್ಟದಿಂದ ೬೧।ಂ ಉಭಯಂ ಗ ॥೧।।=ದೇವತೆ ಕೊಪ್ಪದ ಗ್ರಾಮ
125. ೧ಕೆ ರೇಖೆ ಬೀಜ ಖಂ ೧೭ಕೆ ಭತ್ತ ಖ ೭೪ಕೆ ಗ ೮ ಕಂಠವರ್ತನೆಯಿಂ
126. ದ ೬।।ಂ ವಿರೋಧಿ ಸಂವತ್ಸರದಲು ಹೆಚ್ಚಿದು ಗ ೨ ಹಾರೋ ವೆಂ
127. ಕಟ್ಟೈನ ವರ್ತನೆ ಆರಗದ ಕೋಟೆ ಬಿರಾಡದಿಂದ ಸಹಾ ೬।।।=
128. ದಾಸೋಹಧಿಂದ ೬।= ಅಂತು ಗ೧೦೬೧।।।ಂಕೆ ಉತ್ತಾರ ಯೀ
129. ಗ್ರಾಮದ ಬ್ರಂಹ್ಮಗೆ ನಳಸಂವತ್ಸರದಲು ಗ॥೧।।।ಂ ನುಳಿದು ಶುಧ

III B.

130. ಸಿಸ್ತು ಗ ೯।।ಂಗೆ ವಿವರ ಸಿಸ್ತಿನಿಂದ ಗ ೫೬೧।ಂ ನಿಲ್ಲಿಸ್ಥ ನಷ್ಟ
131. ದಿಂದ ಭತ ಕ್ರಯವಾಸಿಯಿಂದ ಗ ೧।।೧ ಶೋಭಕ್ರುತು ಸಂ
132. ವತ್ಸರದಲು ಗ ।।೦।।ಂ ವಿರೋಧಿಕ್ರುತು ಸಂವತ್ಸರದಲು ಗ ೧।।೩।।।ಂ
133. ನಳ ಸಂವತ್ಸರದಲು ೬೩।।ಂ ಅಂತು ಗ ೪೬೩।।।ಂ ಉಭಯಂ
134. ಗ ೯।।ಂಗೆ ವಿವರ ಕ್ರಯಗ ೫೧೬೨।।ಂತ್ತೆ ಗದು ಕೊಂಡು ಉತ್ತಾ
135. ರ ಸಿಸ್ತಿನಿಂದ ಗ೫೬೧।ಂ ಶಿವಾರ್ಪಿತವಾಗಿ ನಷ್ಟದಿಂದ ಗ ೪೬೩।।।
136. ಉಭಯಂಗ ೯।।ಂ ಮಂಗಳ ಗಾರ ಗ್ರಾಮ ೧ಕೆ ರೇಖೆಗದೆ ಬೀ
137. ಜ ಖಂ ೮ಕೆ ಭತ ಖಂ ೩೨ಕೆ ಗ ೪ ಆರಗದ ಕೋಟೆ ಬಿರಾಡ ಹಾ
138 ರೋ ವೆಂಕಟ್ಟೈನ ವರ್ತನೆಯಿಂದ ೬।=ದಾ ಸೋಹ ಸಿಸ್ತಿನಿಂದ
139. ೬।ಂ ಅಂತು ಗ ೪ ೬।।=ಗೆ ವಿವರ ಕ್ರಯ ಗ೩೨।।೧।ಂ ತೆಗದು
140. ಕೊಂಡು ಉತ್ತಾರ ಸಿಸ್ತಿನಿಂದ ಗ ೩೬೨।।=ಶಿವಾರ್ಪಿತವಾಗಿ ನಿಲ್ಲಿ
141. ಸ್ತ ಭತದ ಕ್ರಯವಾಸಿ ನಷ್ಟದಿಂದ ಗ॥೩ ಉಭಯಂ ಗ ೪೬॥=
142. ಯೀ ಗ್ರಾಮಕೆ ಸಂಸ್ರುಷ್ಟಾದ ಬಗೆಲು ಆಲುಮಾನಿ ಅಗ್ರಹಾ
143. ರ ದಿಂದ ಬೀಜ ಖಂ ೧ಕೆ ಭತ ಖಂ ೪ಕೆ ರೇಖೆ ಗ ।।ಂಗೆ ವಿವರ ಕ್ರಯ
144. ಗ ೪ನ ತೆಗದುಕೊಂಡು ಉತಾರ ಸಿಸ್ತಿನಿಂದ ೬೪ ಶಿವಾರ್ಪಿತವಾ

145. ಗಿ ಛತ ಕ್ರಯವಾಸಿ ನಷ್ಟದಿಂದ ೯೧ ಉಭಯಂ ಗ ||೦ ಕಾನ ತೇರಿ
146. ನ ಸಿಸ್ತಿನ ಬಗ್ಯೆ ಕ್ರಯ ಗ ೧೬||೦ನ ತೆಗದುಕೊಂಡು ಉತ್ತಾರ ಮೇಲು
147. ಬಂದಿನ ಗ್ರಾಮದಿಂದ ಕಾಳನ ಗುಡೆ ಕಾನಿಂದ ಗ ||೦ ಕೆಂಮಂಣ
148. ಗುಡೆ ಕಾನಿಂದ ೯೨||೦ ಅವಮಾದಲ ಕಾನಿಂದ ೯೪||೦ ಸಂಪೇ
149. ಸರುಹಿನ ಕಾನಿಂದ ೯೩|೦ ಗುಂಮ್ಮನ ಕೊಂಡದ ಕಾನಿಂದ
150. ೯೧|೦ ಅಂತು ಕಾನ ತೇರಿನ ಸಿಸ್ತಿನಿಂದ ಗ ೧||೧||೦ ಯೀ ಕಾ
151. ನಿಂದ ಬಾಹಾ ಜೇನಮೇಣ ಜೇನತುಪ್ಪದ ಬಗ್ಯೆ ಸಿಸ್ತುಮಾಡಿ ಉತ್ತಾ
152. ರ ಜೇನ ಮೇಣ ೮೮=ಗೆ೯೩|||≡ ಜೇನತುಪ್ಪಲ ೮ಕೆ ೯೨—ಉಭ
153. ಯಂ ಕ್ರಯ ಗ ೬ನ ತ್ತೆಗದುಕೊಂಡು ಉತ್ತಾರ ಗ ‖೧ ಅಂತು ಮುಂ
154. ಡೆಕಾರಸೀಮೆಯಿಂದಲು ಉತ್ತಾರವಾದ ಗ್ರಾಮದ ರೇಖೆ ಗ ೮೬‖೨
155. ಗೆ ಉತಾರ ಪ್ರಾಕು ಉತ್ತಾರದ ಬಗೆಲು ನಡಸಿ ಬಾಹದು ಕೌಲಕೊಪ್ಪದ
156. ಗ್ರಾಮದಿಂದ ಕೋಟಿ ನಾಥ ದೇವರಿಗೆ ಗ ೧||೩|||೦ ಯೀ ಗ್ರಾಮದ ಬ್ರಂಹ್ಮಗೆ
157. ಗ ೧ ಉಭಯಂ ಗ ೨||೩|||೦ ದೇವತೆ ಕೊಪ್ಪದಿಂದ ಗ್ರಾಮದ ಬ್ರಂಹ್ಮಗೆ ಗ ||೧|||೦

IV A.

158. ˈಉಭಯಂ ಗ ೩||೦||೦ ಶುಧರೇಖೆ ಗ ೮೩೯೧||೦ಕೆ ವಿವ
159. ರ ಸಿಸ್ತಿನಿಂದ ಗ ೫೧||೪||೦ ನಿಲ್ಲಿಸ್ತ ನಷ್ಟದಿಂದ ಗ ೩೧೯೨
160. ಉಭಯಂ ಗ ೮೩೯೧||೦ ಯಿತ್ತಲಾಗಿ ಹೆಚ್ಚಿದು ನಷ್ಟದ ಬ
161. ಗ್ಗೆ ಕೊಡಿದ ದಾಸೋಹ ೯೧ ಉಭಯಂಗ ೮೩೯೨||೦ ಕೆ ವಿ
162. ವರ ಕ್ರಯ ಗ ೪೪೮೯೨||೦ನು ತ್ತೆಗದುಕೊಂಡು ಉತ್ತಾರ ಸಿ
163. ಸ್ತಿ ನಿಂದ ಗ ೩೩||೪||೦ ನಿಲ್ಲಿಸ್ತ ನಷ್ಟದಿಂದ ಗ ೧೦||೩|||೦ ಉ
164. ಭಯಂಗ ೪೪||೩|೦ ಕಾಣಿಕೆ ಸಾರಿಗೆ ೨ಕೆ ಗ ೧೦೮ನು ತ್ತೆಗದು
165. ಕೊಂಡು ಉತ್ತಾರ ಮುಂಡೆಕಾರ ಮಲಣ ಹೆಗ್ಗಡೆಯು ತಂ
166. ನ ಉಂಬುಳಿಯಿಂದ ಕೊಟ್ಟಿದ ಬಗೆಲು ಗ ೧೮ ಉಭಯಂ
167. ಗ ೬೨||೩|೦ ಶಿವಾರ್ಪಿತವಾಗಿ ಉತ್ತಾರ ಕೊಟ್ಟಿದು ನಿಲ್ಲಿಸ್ತ ನ
168. ಷ್ಟ ಹೆಚ್ಚಿಗೆ ನಷ್ಟ ಯೀ ಬಗ್ಯೆ ಕೂಡಿದ ದಾಸೋಹದಿಂದ ಸಹಾ
169. ಗ ೨೦೯೪|೦ ಉಭಯಂಗ ೮೩೯೨||೦ ಅರುವತು ಅಗ್ರಹಾ
170. ರದ ಸೀಮೆಯಿಂದ ತುಂಡುಮಾಂನ್ಯ ದಿಂದ ಅರಳಾಪುರದ ದೇ
171. ವಣ ಜೋಯಿಸನ ಮಗ ನಾರಸಿ ಜೋಯಿಸನಿಂದ ಕ್ರಯದಾ
172. ನವಾಗಿ ತೆಗದು ಕೊಂಡಿದ್ದ ಬಗ್ಗೆ ಕಾಣಿಕೆ ಗ ೨೪ನ ತೆಗದು ಕೊ
173. ಂಡು ಉತ್ತಾರ ಕೊಟ್ಟಿದು ಅರಳಾಪುರದ ಬಿಳಿಲಕೊಪ್ಪದ
174. ಸರುಹಿನಲು ತೋಟಮರ ೬೦೦ಕೆ ಗ ೧೨ ಭದ್ರರಾಜ ಪುರ
175. ದ ಅಗ್ರಹಾರಕೆ ಉತ್ತಾರವಾದ ಭಾರತೀ ಪುರದ ಗ್ರಾಮದಿಂ
176. ದ ಕೊಟ್ಟ ಮಠದ ಕೃಷ್ಣಭಟನ ಮಗ ವೆಂಕುಭಟ್ಟ ಸುಬಾ
177. ಭಟ್ಟನಿಂದ ಸಹಾ ಕ್ರಯದಾನವಾಗಿ ತೆಗದುಕೊಂಡಿದ ಬ
178. ಗೆಲು ಕಾಣಿಕೆ ಗ ೩೦ನ ತ್ತೆಗದುಕೊಂಡು ಉತ್ತಾರ ಉತ್ರಿ ೧|೦ಕೆ
179. ತೋಟಮರ ೧೦೦೦ಕೆ ಗ ೧೫ ತ್ರಿಯಂಬಕ ಪುರದ ಗ್ರಾಮದಲು
180. ನಿಂನ ತಂದೆ ವೆಂಕಂಣಗೆ ಶಾಸನಸ್ತವಾಗಿ ಉತ್ತಾರವಾಗಿ ದ
181. ಬಗೆಯಲು ಉತ್ರಿ ೧||≡ ೯೩|||೦ಕೆ ಗದೆ ಬೀಜ ಖ ೩೬|೩ಕೆ
182. ಛತ ಖ ೧೬೧ಕೆ ಗ೨೦೯೧|೦ ನಷ್ಟದಿಂದಲು ಗ ||೦ ಉಭಯಂ
183. ಗ ೨೦||೧|೦ ಉಭಯಂ ಭದ್ರರಾಜಪುರದ ಅಗ್ರಹಾರದಿಂದ

IV B.

184. ಗ ೩೫||೧|೦ ವಿಶ್ವನಾಥಪುರದ ಅಗ್ರಹಾರ ಉತಾರ ದಿ
185. ಂದ ಕೆಸರೆ ಪುಟ್ಟ ಭಟ್ಟನ ಸ್ವಾಸ್ತ್ಯಯಿಂದ ಕ್ರಯದಾನ ವಾ
186. ಗಿ ತೆಗದುಕೊಂಡಿದ ಬಗೆಲು ಕಾಣಿಕೆ ಗ ೨೪ನ ತಗದುಕೊಂ
187. ಡು ಉತ್ತಾರ ನಿರ್ಲ ಕೊಪದ ಗ್ರಾಮದಿಂದ ಉ್ರತ್ತಿ ||೦ಗೆ ತೋಟ
188. ಮರ ೫೫೬ಕೆ ಗ ೧೨ ಅಂತು ಅಗ್ರಹಾರದ ಸೀವೆಯಿಂದಲು
189. ಗ ೫೯||೧|೦ಕೆ ವಿವರ ಯೀತ ಕ್ರಯ ದಾನವಾಗಿ ತೆಗೆದು ಕೊಂ
190. ಡಿದ ಬಗೆಲು ಕಾಣಿಕೆ ಗ ೬೭ನ ತೆಗದುಕೊಂಡು ಉತ್ತಾರಗ ೩೯
191. ನಿಂನ ತಂದೆ ವೆಂಕಂಣಗೆ ಉತ್ತಾರವಾಗಿದ್ದ ಬಗೆಲು ಉತಾರ
192. ಗ ೨೦||೧|೦ ಉಭಯಂ ಗ ೫೯||೧|೦ ಅಂತು ಗ ೧೯೫||೧|||=
193. ಗೆ ವಿವರ ಕ್ರಯ ಗ ೪೯೫ ನಾನೂರ ತೊಂಭತ್ತ ಐದು ವರ
194. ಹಾಂನು ಅರಮನೆಗೆ ತೆಗದುಕೊಂಡು ಉತ್ತಾರ ಕೊಟ್ಟದು ಸಿಸ್ತಿ
195. ನಿಂದ ಗ ೩೭||೧|೦ನಿಲ್ಲಿಸ್ತ ನಷ್ಟದಿಂದ ಗ ೧೦||೩|||೦ ಉಭಯಂ
196. ಗ ೪೯||೦ ಕಾಣಿಕೆ ಗ ೨೫೯೪||೦ ಯಿಂನೂರ ಐವತ್ತ ವಂ
197. ಭತು ವರಹಾಂನು ನಾಲ್ಕು ಹಣ ವಡವಂನು ಅರಮನೆಗೆ ತೆಗ
198. ದುಕೊಂಡು ಉತ್ತಾರಕೊಟ್ಟದು ಸೀನು ಕ್ರಯಕ್ಕೆ ತೆಗದುಕೊಂಡ ಬ
199. ಗೆಲು ಬುಕಲಾಪುರದ ಪುರಾಣಿಕನಿಂದ ಗ ೫ ಮುಳವಾಗಿಲ
200. ಅಗ್ರಹಾರದ ಪುಟ್ಟೆದೀಕ್ಷಿತನಿಂದ ಗ ೫ ಅರಳಾಪುರದ ನಾರ
201. ಸಿ ಜೋಯಿಸನಿಂದ ಗ ೧೨ ಭಾರತಿ ಪುರದ ವೆಂಕುಭಟ ಸು
202. ಬಾಭಟನಿಂದ ಗ ೧೫ ವಿಶ್ವನಾಥಪುರದ ಅಗ್ರಹಾರದ ಪು
203. ಟಭಟ್ಟನಿಂದ ಗ ೧೨ ಅಂತು ಗ ೪೯ ಧಾರಾದತ್ತವಾಗಿ ಕೊಟ ಬ
204. ಗೆಲು ತೀರ್ಥಹಳಿ ಸ್ವಾಮಿಗಳಿಂದ ಗ ೩||೨|೦ ತೀರ್ಥಮುತ್ತೂರ
205. ಸ್ವಾಮಿಗಳಿಂದ ಗ ||೦ ಮುತ್ತೂರ ವೆಂಕಣ ಹೆಗ್ಗಡೆ ಉಂಬು
206. ಳಿಯಿಂದ ಗ ೬||೧|||೦ ಮುಂಡೆಕಾರಮಲಣ ಹೆಗ್ಗಡೆ ಉಂ
207. ಬುಳಿಯಿಂದ ಗ ೧೭ ಅಂತು ಗ ೨೭||೪ ಉಭಯಂಗ ೬೬||೪
208. ನಿಂನ ತಂದೆ ವೆಂಕಂಣಗೆ ತ್ರಿಯಂಬಕಪುರದಲು ಪ್ರಾಕು ಉ
209. ತ್ತಾರವಾಗಿದ ಬಗೆಲು ಗ ೨೦||೧|೦ ಶಿವಾರ್ಪಿತವಾಗಿ ಉತ್ತಾರ ಕೊ
210. ಟದು ಗ ೪೬||೧||= ಅಂತು ಗ ೧೯೫||೧|||= ಗೆ ವಿವರ ಸಿಸ್ತಿ
211. ನಿಂದ ಗ ೧೩೬೮೧||೦ ಪ್ರಾಕು ನಿಲಿಸ್ಥ ನಷ್ಟ ಹೆಚಿಗೆಯಿಂದ ಸಹಾ
212. ಗ ೫೭||೦|= ಉಭಯ ಗ ೧೯೫||೧|||= ಗೆ ವಿವರ ಯೀ

V A.

213. ಅಗ್ರಹಾರದಲು ದೇವಸ್ತಾನಾಕಟ್ಟಿಸಿ ಪ್ರತಿಷ್ಟೆಮಾಡಿ
214. ದ ಅವಿಮುಕ್ತೇಶ್ವರ ದೇವರು ಬಿಂದುಮಾಧವ ದೇವರಿಗೆ ಸ
215. ಹಾ ಕಟ್ಟಳೆ ಪಂಚಪರ್ವಕೆ ಸಹಾ ಗ ೩೩||೧||೦ ಕಂದಾ
216. ಚಾರಕೆ ಅಭಿಶೇಖಸಹಸ್ರನಾಮಕೆ ಗ್ಗರಲು ಗ ೧೮ ಉಭ
217. ಯಂ ಗ ೫೧||೧||೦ ದೇವರುಗಳ ಅಮ್ರುತಪಡಿ ಬಗ್ಗೆ ಉ್ರಂ
218. ದಾವನದ ಗೋಪಾಲ ಕ್ರುಷ್ಣದೇವರಿಗೆ ಗ ೧||೦ ಹನುಮಂತ್ತ
219. ದೇವರಿಗೆ ಗ ೧||೦ ತುಂಗಭದ್ರಾ ಮಧ್ಯದಲು ಯೀಹ್ಯವೋಂ
220. ಕಾರೇಶ್ವರ ದೇವರಿಗೆ ಗ ೧||೦ ಅಂತ್ತು ಗ ೪||೦ ಅಗ್ರಹಾ

221. ರದ ಬ್ರಾಂಹ್ಮರಿಗೆ ಉತ್ಪತಿ ೧ ವಂದಕೆ ಗ ೯ ವಂಭತ್ತರಲು
222. ಉತ್ಪತಿ ೯ ವಂಭತಕೆ ಗ ೮೧ ಅಂತ್ತು ಗ ೧೩೭೧॥೦ ನಷ್ಟ
223. ಹೆಚ್ಚಿಗೆಯಿಂದ ಸಹಾ ಉತಾರ ಕೊಟ್ಟ ಬಗೆಲು
224. ಕೆರೆಕಾಲುವೆ ಕಟ್ಟಿಸಿ ಸಶಿಬಾಳೆಹಾಕಿ ಆಗಾಮಿ
225. ಮಾಡಿಕೊಂಡು ಹುಟ್ಟುವಳಿ ಆದರೆ ಅಗ್ರಹಾ
226. ರ ದೇವತಾ ವೆಚ್ಚಕ್ಕೆ ಸಹಾ ನಡಸಿಕೊಂಡು ಬಾಹದು
227. ಗ ೫೮॥೦। = ಉಭಯಂ ಗ ೧೯೫॥೧।। = ನೂರತೊ
228. ಂಭತ್ತೈದು ವರಹಾಂನು ಆರುಃಹಣ ಮುಪಾಗು ಬೇ
229. ಳೆಯ ಸ್ವಾಸ್ತೆಯನು ಯೀ ದಿವಸ ಸೋಃಮೋಪರಾಗ ಪು
230. ಣ್ಯ ಕಾಲದಲ್ಲಿ ಸಹಿರಂಣ್ಯೋದಕ ದಾನಧಾರಾ ಪೂ
231. ರ್ವಕವಾಗಿ ಶಿವಾರ್ಪಿತವಾಗಿ ಕೊಟೆವಾಗಿ ಯೀ ಭೂ
232. ಮಿಗೆ ನೆಟ್ಟ ವಾಮನಮುದ್ರೆಕಲ್ಲಿನ ವಳಗೆ ಕೆರೆ ಕಾಲು
233. ವೆ ಮುಂತಾಗಿ ಕಟ್ಟಿಸಿ ನಷ್ಟದಿಂದ ಉತ್ತಾರಕೊಟ್ಟ ಭೂ
234. ಮಿಸಹಾ ಸಾಗುಮಾಡಿಕೊಂಡು ಯೀ ಭೂಮಿಯ
235. ಲ್ಲಿ ಸಸ್ಯಾದಿಪೂಗಾರಾಮವನು ಹಾಕಿ ಯೇನು ಅಧಿಕ
236. ಫಲವಾಹಂತೆ ಆಗುಮಾಡಿಕೊಂಡು ನಿಧಿ ನಿಕ್ಷೇಪ

V B.

237. ಜಲಪಾಷಾಣ ಅಕ್ಷೀಣಿ ಆಗಾಮಿಸಿಧ ಸಾಧ್ಯಂ
238. ಗಳೆಂದ ಅಷ್ಟಭೋಗತೇಜ ಸ್ವಾಂಮ್ಯಂಗಳನು ಅನು
239. ಭವಿಸಿಕೊಂಡು ನಿಂನ ಸಂತ್ತಾನ ಪಾರಂಪರ್ಯವಾಗಿ
240. ಆಚಂದ್ರಾರ್ಕಸ್ತಾಯಿಗಳಾಗಿ ಸುಖದಿಂ ಅಗ್ರಹಾ
241. ರ ದೇವಸ್ತಾನ ಧರ್ಮವ ನಡಸಿಕೊಂಡು ಉತ್ತಾರ ಕೊಟ್ಟ
242. ಗ್ರಾಮಗಳ ರೇಖೆಯಲು ಬರದ ಉತ್ತಾರ ರೇಖೆಗೆ ಹೊರ
243. ಗಾದ ಉತ್ತಾರ ಸಹಾ ಪೂರ್ವಪ್ರಮಾಣು ನಡಸಿಕೊಂಡು
244. ಬಾಹದೆಂದು ಬರಸಿಕೊಟ್ಟ ಭೂದಾನಧಂರ್ಮಶಾಸ
245. ನಾ ಆದಿತ್ಯ ಚಂದ್ರಾವನಿಲೋನಲಶ್ಚದ್ಯೌರ್ಭೂಮಿ ರಾ
246. ಪೋ ಹೃದಯುಂ ಯಮಶ್ಚ ಅಹಶ್ಚರಾತ್ರಿಶ್ಚ ಉಭೇ
247. ಚ ಸಂಧ್ಯೇಧರ್ಮಶ್ಚಜಾನಾತಿನರಸ್ಯ ಉತ್ತಂ ದಾನಪಾ
248. ಲನ ಯೋರ್ಮಧ್ಯೇ ದಾನಾ ಛ್ರೇಯೋನುಪಾಲನಂ ದಾನಾತ್ಸ್ವರ್ಗ
249. ಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಚುತಂಪದಂ ಸ್ವದತ್ತಾದ್ವಿಗುಣಂ
250. ಪುಂಣ್ಯಂ ಪರದತ್ತಾನುಪಾಲನಂ ಪರದತ್ತಾಪಹಾರೇಣ
251. ಸ್ವದತಂ ನಿಶ್ಫಲಂ ಭವೇತು ಯೆತ್ರಯೋಗೀಶ್ವರಃ ಕುರ್ಯಾತು
252. ಶಿವಲಿಂಗಾರ್ಚನಂಸಕೃತು ವಸಂತಿ ತತ್ರತೀರ್ಥಾನಿ ಶರ್ವಾಣೀ
253. ಸತತಂ ಗುಹಾ ಹರಸ್ಯಪ್ರೀಣನಾರ್ಥಂತು ಶಿವಭಕ್ತಾಯ
254. ದೀಯತೆ ದಾನಂ ತದ್ವಿಮಲಂ ಪ್ರೋಕ್ತಂ ಕೇವಲಂಮೋಕ್ಷ ಸಾ
255. ಧನಂ ಶ್ರೀ ಸದಾಶಿವ ॥

Translation.

LL. (1-2).

Salutation to Śambhu.

LL. (3-14).

Be it well. In the prosperous year 1652 of Śâlivâhana era, on the 15th lunar day of the bright half of Śrâvaṇa in the year Saumya, the illustrious Sômaśêkhara Nâyaka (possessed of the titles) Eḍava-Murâri, Kôṭekolâhala, establisher of the pure Vedic Advaita doctrine, devotee of Śiva and gurus, and a descendant of Keḷadi Sadâśivarâya Nâyaka, great-grandson of Śivappa Nâyaka, grandson of Chennammâji, lawful wife of Sômaśêkhara Nâyaka and son of Basavappa Nâyaka granted the following charter of the grant of lands to Chennaṇṇa, son of Venkaṭaiya and grandson of Venkaṇṇa, and great-grandson of Lakuvaḷi Konaṇṇa of Bhâradvâja-gôtra, Âśvalâyana-sûtra and Ruk-śâkhe:—

LL. (15-23).

Whereas uncle Nirvânaiya says that you pray for the grant of a śâsana for the estate granted as *uttâra* (land given rent-free by Government to an individual as a reward for services) for defraying the expenses of services of the gods Avimuktêśvara and Bindumâdhava set up in a temple newly built by Venkṭaiya, your father, in the village called Maleyâḷa-maṭhadagrâma (village belonging to or having Maleyâla-maṭha) of the Haraḷi-pâlu division in Muttûr-sime on the other side of the river in Tîrtharâjapura, and also for the maintenance of the agrahâra named Chandraśêkharapura erected near the (above) temple:—we have caused this to be written, recording the lands granted as uttâra for the agrahâra and temple:—

LL. (23-29).

(1) Garden consisting originally of 300 areca trees and paying a *siddhâya* (fixed rent) of 2 varahas per year. After the year Khara 20 varahas were added to the income on account of the additional 1000 areca trees producing 2 lakhs of areca-nuts and 5 varahas were added on account of *mèluvaṇa* (surcharge). Owing to this increase of 25 varahas, the income from the garden became 27 varahas. This garden originally belonged to the *uttâra* lands of the svâmi of *Tîrtharâjapura Matt* and was now given to the Maleyâḷa-maṭha of Haraḷipâlu in Muttûr-sîme in consideration of the presents (price-money) received from the latter.

LL. (30-36).

(2) A rice-field beloning to the *svâsthe* (estate) of the god Sànkaradêvaru of Kuruvaḷḷi village. Its sowing capacity being 5 khaṇḍugas, the produce is (taken as) 25 khaṇḍugas of paddy of the value of 2½ varahas. Addition to this on account of *birâḍa*—3¾ haṇas. Increase in the year Khara—½ varaha and 1¼ haṇas. Total revenue 3½ varahas. Out of this must be deducted 2½ varahas being the price (calculated) of 25 khaṇḍugas of paddy reserved for the services of the god Śankara dêvaru and uttâra lands must be given to the head of Muḷuvàgil Maṭha in exchange for lands taken from him, the expenses of this being met from the additions to the tax *birâḍa*. Thus the balance of uttâra received from this estate is of the revenue value of 1 varaha.

LL. (37-46).

(Similar details are given for the land received as uttâra from the estate granted for the maintenance of a satram on the other side of the river of Tîrtharâjapura: in exchange for lands given to the satram from the Maleyâḷamaṭha:—Revenue value 3 varahas 9 10/16 haṇas).

LL. (47-50).

The wet lands forming part of Parusemakki from among the uttâra lands at Kuruvaḷḷi of the head of Tîrtharâjapura Matt in consideration of having received 3 varahas and 4½ haṇas as presents (or price money). Its sowing capacity is 2¼ khaṇḍugas of paddy, and the tax payable in paddy is 15 khaṇḍugas of the value of 1½ varahas. The *birâḍa* brings 2¼ haṇas. Total income: One varaha and 7¼ hanas.

LL. (51-58).

Similar details are given for some rice lands in Kuruvaḷḷi village received from the *purânika* (reciter of religious discourases called purâṇas) of the village Bukalâpura of the revenue value of 6 varahas and 2½ haṇas.

LL. (59-80).

Similar details are given for the lands in the village Nekarikanagrâma in Haraḷipâlu and in the village Bukkarâyapura. These belonged to the heggaḍe of Muttûr and the heads of the Tîrthamuttûr Matt and Muḷuvâgil Mutt. Some addition to the income of these lands came from the revenue of forests called Nekkarika-Vaḷagere-kânu, Morabina-kânu and Handiguṇi-kânu. In addition honey and wax collected in the forests brought an extra revenue of 6 seers of honey and 2¼ seers of wax, the value of which is calculated at 1½ haṇas and 1¼ haṇas respectively. These lands were obtained in consideration of the payment of $47+7\frac{3}{4}=54\frac{3}{4}$ varahas:

Similar details are given in LL. 81-192 for lands in the village Mêlubandu in Muṇḍekârasîme, Kâlakoppa-grâma, Bidurûr, Dêvatekoppa, Mangaḷagâru, Âlumani-agrahâra, forests in Mêlubandu with their honey and wax, Biḷilakoppa in Araḷâpura, Bhâratîpura (which was granted for Bhadrarâjapura agrahâra), Triyambakapura, Viśvanâthapura, Nîrlakoppa, etc. Total revenue 195 varahas and 6 14/16 haṇas.

LL. (193-212).

Details (of how the above lands were acquired);—After receiving 495 varahas as the price money to the palace, lands were given as uttâra of the total revenue of 49½ varahas (38 varahas and 6¼ haṇas from *sistu* and 10 varahas and 8¾ haṇas from *nillista-nashṭa*) The meaning of these phrases *sistu* and *nillista-nashṭa* is not clear. After receiving 259 varahas, 4½ haṇas to the palace the following lands were given as uttâra:—the lands purchased by you from the purâṇika of Bukalâpura of the revenue value of 5 varahas: the lands purchased from Puṭṭêdîkshita of Muḷuvâgil Agrahâra of the revenue value of 5 varahas: the lands purchased from

Nârasijôyisa of Araḷâpura of the revenue value of 12 varahas: the lands purchased from Venkubhaṭa Subâbhaṭa of Bhâratîpura of the value of 15 varahas: the lands purchased from Puṭṭabhaṭṭa of Viśvanâthapura Agrâhara of the revenue value of 12 varahas; total 49 varahas. Lands are given with pouring of water by the svâmi of Tîrthahaḷḷi, of the revenue value of 3 varahas and 7¼ haṇas; by the svâmi of Tîrthamuttûr, of the revenue value 1½ varahas: from the rent-free lands of Venkaṇṇa Heggade of Muttûr, revenue value 6 varahas and 6¾ haṇas; from the rent-free lands of Malaṇa Heggaḍe of Muṇḍekâru, revenue value 18 varahas: total revenue value 28 varahas and 9 haṇas; total revenue of both, 77 varahas and 9 haṇas.

The previous uttâra lands of your father Venkaṇṇa in Triyambakapura: revenue value 20 varahas and 6¼ haṇas: uttâra lands granted free of cost in the name of god Śiva of the revenue value of 47 varahas and 6 10/16 haṇas. Total revenue value of lands granted: 195 varahas 6 14/16 haṇas. Out of this amount 137 varahas and 1½ haṇas come from *sist* (fixed income) and 58 varahas and 5 6/16 haṇas from uncertain income subject to fluctuations (prâku nillstha nashṭa hechchigeyâgi).

LL. (213-229).

Details of expenditure to be incurred from this revenue:—For the daily services and special services on the five parva days of each month for the gods Avimuktêśvara and Bindumâdhava set up in the temple built in this agrahâra:—33 varahas and 6½ haṇas. For the expense of watch and ward (kandâchâra) and for the service of *abhishêka* (special bathing) and of *sahasraṇàma* (offering of flowers etc., repeating the 1000 names of the god) 18 varahas;—total 51 varahas and 6½ haṇas.

For the offering of food to gods:—1½ varahas for the god Gôpâlakṛishṇa of Vrindâvana, 1½ varahas for the god Hanumanta, 1½ varahas for the god Omkârêśvara in the bed of the Tungabhadra river, total 4½ varahas.

For 9 vṛittis to be given to the Brahmans of the agrahâra, at the rate of 9 varahas for each vṛitti, 81 varahas are to be expended. Total expenditure is 137 varahas and 1½ haṇas. As regards *nashṭa-hechchige* (uncertain income), you may build tanks and canals, plant trees and plantains and secure a good income therefrom in future. This additional income, if any, will also be expended for the agrahâra and temple. This income is calculated at 58 varahas and 6 14/16 haṇas. Income from both: 195 varahas, 6 haṇas, muppâga and bêḷe.

LL. (230-255).

As we have on this day at the holy time of lunar eclipse granted the above *sráste* (lands) with pouring of water and gift of gold as *śivârpita* (bestowed to please god Śiva) you will enjoy the same constructing tanks and canals within the boundaries marked by Vâmana-mudre stones set up and cultivate the land which has also been assigned to you to increase the income and make good any losses, and set

up arecanut and other trees thereon, in order to increase the income. You will enjoy the eightfold rights of possession and power of the said lands comprising treasure on the surface and underground, water springs, mineral deposits, imperishables, future income, ready and possible income for as long as the moon and sun endure, in lineal succession in peace and conduct the services both of the agrahâra and the temple. You will also enjoy in the villages given to you as *uttâra*, such lands as are, found within the boundary line marking the uttâra lands ? or are situated outside the boundary line in accordance with old usage.

To this effect has the dharma-śâsana recording a gift of land been written and granted.

LL. (245-255).

(Âdityachandrau, etc., dâna-pâlanayôr madhye, sva-dattâd dviguṇam puṇyam. (These are usually found at the end of inscriptions.) Where a great ascetic worships Śiva-liṅga even once, there dwell tîrthas, Pârvati and Subramaṇya. The gift made to a devotee of Śiva for the pleasure of Śiva is called pure ; it leads to salvation.

Śrî Sadâsiva.

Note.

This copper plate record belongs to the reign of the Keḷadi chief Sômaśêkhara Nâyaka II (1714-1734), son of Basavappa Nâyaka (I) and grandson of Sômaśêkhara Nâyaka I and Chennammâji and great-grandson of Śivappa Nâyaka, a descendant of Sadâśiva-Nâyaka. It registers the gift of some lands in various villages (named) of the annual revenue value of 195 varahas 6 14/16 haṇas to a Brahman Channaṇṇa for the expenses of the worship of the gods Avimuktêśvara, and Bindumâdhava set up by his father Venkaṭaiya in the temple erected by him at the village of Maleyâḷa-maṭha in Haraḷipâlu of Muttûru-sîme on the opposite bank of the river at Tîrtharâjapura and for the maintenance of the agrahâra of Chendraśêkharapura established near the temple. The grant is said to have been issued at the instance of the king's maternal uncle (mâva) Nirvâṇaiya.

The villages named in the grant are situated in the vicinity of Tîrthahaḷḷi in Tîrthahaḷḷi Taluk, Shimoga District. The lands were granted mostly in consideraration of fair prices paid by the donee or his father to the palace treasury.

Nirvâṇaiya was a great Sanskrit scholar, being the author of a Sanskrit commentary on the Kriyâsâra of Nîḷakaṇṭhaśivâchârya. He also wrote Śivapûjâ-vidhâna in Kannaḍa (M. A. R. 1916, P. 68). He seems to have possessed considerable influence with the Keḷadi chief Sômaśêkhara Nâyaka II. (See E. C. VIII Tîrthahaḷḷi 6 of Ś 1646, 87 of S' 1645, 183 and 184 of S' 1645, etc.)

Tîrtharâjapura is the same as the town Tîrthahaḷḷi on the north bank of the Tungâ river. Malêyâḷa-maṭha is the name of a maṭha of the Smârta sect set up

on the opposite bank of Tîrthahaḷḷi. It seems to have been the name of a village situated at some distance. It is said that an ascetic named Gangâ-dharapurî-yôgi set up the god Narasimha in Tîrthahaḷḷi and he and his disciples resided there and worshipped the god. A spiritual descendant of his named Dêvendrapurî-yôgî set up the god Viśvêśvara on the southern bank of the Tungâ river near Tîrthahaḷḷi in the Maleyâḷa-maṭha in S' 1481. Numerous grants are recorded for the Matt and its god Viśvêśvara (See E. C. VIII Tirthahalli, 171, 172, etc.) The gurus of this Matt were patronised by the early Vijayanagar kings Harihara II, Dêvarâya I' etc. (E. C. VIII Tírthahalli 1 of S' 1353, 2 of S' 1346, 173 of S' 1316). See also No. 69 of M. A. R. 1923 of S' 1327, 70 of S' 1374, etc. Of these No. 69 M. A. R. 1923 which is said to be a copy of a stone śâsana in the Râmachandrâpur Matt tells us that the guru of the matt at Tîrtharâjapuri, Amarêndrapurî-śrîpâda was a follower of Padmapâdâchârya (who was a disciple of Śankarâchârya). The next number (70) which also comes from the Râmachandrâpur Matt refers to god Lakshmînarasimha as the principal deity of the Tîrthahaḷḷi Matt.

What connection the present grant has with the Śringêri matt is not clear. There is no reference to any of the gurus of Śringêri herein. Perhaps some of the lands referred to herein are in the possession of the Śringêri Matt and hence the presence of the śâsana in that Matt.

31

Copper plate grant of the reign of Kṛishṇarâja Vaḍeyar II, king of Mysore dated S′ 1659 in the possession of S′ringêri Matt

2 Plates : Kannaḍa characters and language.

Size 10″×8″

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ 9ನೆಯ ತಾಮ್ರಶಾಸನ.

2 ಹಲಗೆಗಳು.

ಪ್ರಮಾಣ 10″ × 8″

I A

1· ಶ್ರೀ ವಿದ್ಯಾಶಂಕರಾ
2· ಶ್ರೀ ಶೃಂಗಪುರಿ ಶಾರದಾಂಬಾಯೈ ನಮಃ
3· ಅಗಜಾನನ ಪದ್ಮಾರ್ಕಂ ಗಜಾನನ ಮಹರ್ನಿಶಂ ಅನೇಕವಂ ತಂ
4· ಭಕ್ತಾನಾಮೇಕದಂತಮುಪಾಸ್ಮಹೇ । ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾ
5· ಮರಚಾರವೇ ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂ
6· ಭವೇ । ಹರೇರ್ಲೀಲಾವರಾಹಸ್ಯ ದಂಷ್ಟ್ರಾದಂಡ ಸಪಾತು ವಃ । ಹೇ
7· ಮಾದ್ರಿ ಕಲಶಾಯತ್ರ ಧಾತ್ರೀ ಛತ್ರ ಶ್ರಿಯಂ ದದೌ । ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾ
8· ಭ್ಯುದಯ ಶಾಲಿವಾಹನಶಕ ವರುಷಂಗಳು ೧೬೫೯ನೆಯ ವರ್ತಮಾ
9· ನವಾದ । ಪೈಂಗಳನಾಮ ಸಂವತ್ಸರದ ಆಷಾಢ ಶು ೧೫ ಭಾರ್ಗವಾರದ

10. ಕರ್ಕಟಕ ಸಂಕ್ರಮಣ ಪುಣ್ಯಕಾಲದಲೂ ಶ್ರುಂಗಪುರದಲ್ಲಿ ಶ್ರೀ
11. ಮತ್ಪರಮಹಂಸ ಪರಿವ್ರಾರ್ಜಕಾಚಾರ್ಯವರ್ಯ ಪದವಾಕ್ಯ ಪ್ರಮಾಣ
12. ಪಾರಾವಾರ ಪಾರೀಣ। ಯಃಮನಿಯಮಾಧ್ಯಷ್ಟಾಂಗ ಯೋಗನಿರ
13. ತರಾದ ಶ್ರೀಸಚ್ಚಿದಾನಂದ ಭಾರತಿ ಸ್ವಾಮಿಗಳವರು ರತ್ನಸಿಂಹ್ವಾ
14. ಸನಾ ರೂಢರಾಗಿ। ಸ್ಥಿರಯೋಗ ಸಾಂಬ್ರಾಜ್ಯ ಪಟ್ಟಂಗೈಉತಿರಲೂ।
15. ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ರಾಜ ಪರಮೇಶ್ವರ ಪ್ರೌಢಪ್ರತಾಪ ಅ
16. ಪ್ರತಿಮ ವೀರ ನರಪತಿ ಮಹಿಶೂರ ಯಿಂಮ್ಮಡಿ ಶ್ರೀಕೃಷ್ಣರಾಜ
17. ವಡೆಯರ್ರೈಯನವರ್ರು ಉಭಯ ಕಾವೇರೀ ಮಧ್ಯ ಶ್ರೀರಂಗ ಪ
18. ಟ್ಟಣದಲೂ ರತ್ನಸಿಂಹ್ವಾಸನಾರೂಢರಾಗಿ ಪೃಥ್ವಿಸಾಂಬ್ರಾಜ್ಯ
19. ಂಗೈಉತಿರಲಾಗಿ। ಶ್ರೀ ಸಚ್ಚಿದಾನಂದ ಭಾರತಿ ಸ್ವಾಮಿಗಳವ
20. ರು ವೇಲಾಪುರದಲ್ಲಿ ಕಟ್ಟಿಮಾಡಿಸಿಯಿರ್ರುವ। ಶ್ರುಂಗೇರಿ ನಾಮ
21. ಧೇಯಃಕವಾದ। ಶ್ರೀಮಠದಲ್ಲಿ ಆಷಾಡ ಶು ೧೫ಯಲಿ ಆಗುವ
22. ವ್ಯಾಸಪೂಜೆ ಯೀ ಸಮಾರಾಧನೆ ಬಗ್ಯೆ ಹಳತು ಗ ೪೯೦ವ

I B

23. ಕಾರ್ತಿಕ ಶು ೮ ಪುಂಣ್ಯ ದಿವಸದಲಿ ನಡವ ಶ್ರೀ ಶಂಕರಾಚಾ
24. ರ್ಯ ಸ್ವಾಮಿಗಳವರ ಆರಾಧನೆ ಬ್ರಾಂಹ್ಮಣ ಸಮಾರಾಧನೆ
25. ದೇವತಾ ಸಂತರ್ಪರ್ಣೆ ಬಗ್ಯೆ ಹಳತು ಗ ೨||೦ ಉಭಯಂ ಹಳ
26. ತು ಗ ೬||೦ ಆರುವರೆ ವರಹಾ। ಮುಟ್ಟುವ ಶಾವೆಗೆ। ಸಖರೆ
27. ಪಟಣದ ಗುರಿಕಾರರ್ರು। ಮೂಗೂರ ಸೋಮರಾಜೈಯ್ಯ
28. ಅರಶಿನವರ ಕುಮಾರರು ದೇವರಾಜೈಯ್ಯ ಅರಶಿನವರು
29. ಫಣಕಟ್ಟಿನ ಉದ್ಯೋಗಸ್ತರ ಸುಸಂಮ್ಮತದಮೇಲೆ ನೇಮಕಾ
30. ಮಾಡಿಸಿದ ದಾನಶಾಸನದ ಕ್ರಮವೆಂತೆಂದರೆ। ತಂಮ್ಮ ಗು
31. ರಿತನದ ಸಃಬಳದಲ್ಲಿ ಹಳಗ ೧೯೦ ಕಂದಾಚಾರದ ಶ್ಯಾನ
32. ಭಾಗರಜನ ೩ಕೆ। ಗ ೧೯೨ ನೋಟಗಾರನಜನ ೧ಕೆ ೯೧||೦ ಕಾ
33. ಮಾಟ ಶ್ಯಾನಭಾಗರಜ ೨ಕೆ ೯೩ ಜಾನಸಾಲೆ ಶ್ಯಾನಭಾಗರ
34. ಜ ೨ಕೆ ೯೨ ಉಂ ಹಳಗ ೨||೩||೦ ಅಠವಣಿ ಹೋಬಳಿಗೆ। ಪಾ
35. ರುಪತ್ಯಗಾರ ಗ ||೦ ಶಾನಭಾಗರ ಜ ೩ಕೆ ಗ ೧೯೨ ಚಿಕ್ಕಪಾ
36. ರುಪತ್ಯಗಾರ ೯೨ ಕಸಬೆ ಪಾರುಪತ್ಯಗಾರ ಶ್ಯಾನುಭಾಗರು
37. ಸಹ ಜ ೩ಕೆ ೯೩ ರಾಯಸ್ತಜ ೧ಕೆ ೯೧||೦ ನೋಟಗಾರ ೯೧
38. ಅಂತು ಹಳಗ ೨ ೯೪||೦ ಸುಂಕದ ಮಣಿಷ್ಯಗಾರ ಶಾನಭಾ
39. ಗರ ಜ ೩ಕೆ ಗ ||೧ ದೇವಸ್ಥಾನದ ಪಾರುಪತ್ಯಗಾರ ಶಾನಭಾಗ
40. ರ ಜ ೩ಕೆ ಗ ||೧ ಉಂ ಹೋಬಳಿ ೪ ಕೆ ಹಳತು ಗ ೬||೦ ಅಕ್ಷಾ
41. ರದಲ್ಲೂ ಯಿದೇ ಹಳತು ಆರ್ರುವರೆ ವರಹಾವಂನ್ನು ವೇಲಾ
42. ಪುರದ ಶ್ರೀಮಠದಲ್ಲಿ ನಡವ ವ್ಯಾಸಪಊರ್ನಾಮಿ ವ್ಯಾ

II A.

43. ಸಪೂಜೆಸಮಾರಾಧನೆಗೂ ಕಾರ್ತಿಕ ಶುಧ ೮ ಪುಂ
44. ಣ್ಯ ದಿವಸದಲ್ಲಿ ನಡವ ಶ್ರೀಶಂಕರ್ರಾಚಾರ್ಯಸ್ವಾಮಿ
45. ಗಳವರ ಆರಾಧನೆ ಸಮಾರಾಧನೆ ದೇವತಾಸಂತ
46. ರ್ಪರ್ಣೆ ಬಗ್ಗೆ। ಕಾಲಂಪ್ರತಿಯಲ್ಲೂ ತ್ರಿವಾಚಾತ್ರಿಕ

47. ರಣ ಶುಧದಿಂದಾ ವಪ್ಪಿ ಶಾಶ್ವಿತವಾಗಿ ನಡಸಿಬರ
48. ಲುಳವರು ಯಂದು ಬರಸಿ ವಪ್ಪಿಸಿದ ದಾನಶಾಸ
49. ನ। ದೇವರಾಜ್ಯೆಯನವರ ವಪಿತ । ರಾಮಂಣನವರ
50. ವಪ್ಪತ। ರಂಗ್ಯೆಯನವಪ್ಪಿತಾ । ಸೂರ್‍ಯ್ಯೆಯ್ಯನ ವಪ್ಪಿತಾ। ಪಾರು
51. ಪತ್ಯಕ್ಕೆ ॥ ರಾ ॥ ದೇವರಾಜ್ಯೆಯ್ಯ ಅರಸಿನವರ ಸಂಮ್ಮತದಿಂದ
52. ಚಿಕ್ಕಪಾರುಪತ್ಯೆಗಾರ ನಾರಣ್ಯೆಯ್ಯನ ವಪ್ಪಿತಾ।
53. ಸ್ತಳದ ಶ್ಯಾನಭಾಗ ರಂಗ್ಯೆಯವ ವಪ್ಪಿತ್ತಾ ಅರಮನೆ ಶ್ಯಾ
54. ನ ಭಾಗ ಮಳವಳಿ ನಾರಣಪ್ಯೆಯನ ವಪ್ಪಿತ । ಮೂರನೆ
55. ಪ್ರ.ನಾರಪಿ ದೇವರ ವಪಿತಾ । ಕಂದಾಚಾರದ ನೋಟ್ಟಿ
56. ಗಾರ ರಾಮ್ಯೆಯನ ವಪ್ಪಿತಾ । ಕಾಮಾಟದ ಶ್ಯಾನಭಾಗ
57. ಸೂರ್‍ಯೆಯ್ಯನ ವಪ್ಪಿತ । ಜ್ಯಾನಸಾಲೆ ಶ್ಯಾನಭಾಗ ಸೂರ್‍ಯೆಯ
58. ನ ವಪ್ಪಿತ । ಕಾಮಾಟ ಶ್ಯಾ । ತಿಂಮ್ಯೆನ ವಪ್ಪಿತಾ । ಕಸಬೆ ಶ್ಯಾ
59. ನಭಾಗರ ವಪಿತ್ತ । ಸುಂಕದ ಮಣಿಹ್ಯಗಾರ
60. ಶ್ಯಾನಭಾಗರ ವಪಿತ್ತ । ದೇವಸ್ಥಾನದ ಪಾರುಪ
61. ತ್ಯಗಾರ ಶ್ಯಾನಭಾಗರ ವಪಿತ್ತ ।
62. ಅಠವಣೆ ಪಾರುಪತ್ಯೆಗಾರ ನಾರಣಪನ ವಪ್ಪಿತ್ತಾ ॥

II B.

63. ಯೀಶಾಸನಕೆ ದೇವಸಾಕ್ಷಿ । ಆಧಿತ್ಯಚಂದ್ರಾವನಿಲೋ
64. ನಲಶ್ಚ ದೌರ್ಭೂಮಿ ರಾಪೋಹೃದಯಂ ಯಮಶ್ಚ ।
65. ಅಹಶ್ಚರಾತ್ರಿಶ್ಚ ಉಭೇಚಸಂಧ್ಯೇ ಧರ್ಮಶ್ಚ ಜಾನಾತಿ
66. ಯಮಸ್ಯವೃತ್ತಂ । ದಾನಪಾಲನ ಯೋರ್ಮಧ್ಯೇ ದಾನಾ
67. ತ್ಶ್ರೇಯೋನಪಾಲನಂ । ದಾನಾಸ್ವರ್ಗಮವಾಪ್ನೋತಿ । ಪಾಲ
68. ನಾದಚ್ಯುತಂಪದಂ ಸ್ವದತಾಂ ಪರದತಾಂ ವಾ । ಯೋ
69. ಹರೇತುವಸುಂಧರಾ । ಷಷ್ಟಿರ್ವರ್ಷಸಹಸ್ರಾಣಿ ।
70. ವಿಷ್ಟಾಯಾಂ ಜಾಯತೇಕ್ರಿಮಿಃ ॥

Transliteration.

I A.

1. Śrî Vidyâ Śamkarâ
2. Śrî Śrungapurî–Śâradâmbâyai namaḥ
3. Agajânana-padmârkaṃ Gajânanam ahar-niśaṃ anêkadaṃtaṃ
4. bhaktânâṃ Êkadantaṃ upâsmahê। namas tunga-śiraś-chumbi-chandra-châ-
5. mara-chârave trailôkya-nagarârambha-mûlas tambhâya Śaṃ-
6. bhavê । Harêr lîlâ-Varâhasya daushṭrâ-daṃḍa [s] sa pâtu vaḥ । Hê-
7. mâdri-kalaśâ yatra Dhâtrî chhatra-śriyaṃ dadau । svasti śrî vijayâ-
8. bhyudaya Śâlivâhana-śaka varushaṃgaḷu 1659 neya vartamâ-
9. navâda Paingaḷa-nâma-saṃvatsarada Âshâḍha śu 15 Bhârga [va] vârada
10. Karkaṭaka-saṃkramaṇa-puṃṇya-kâladalû Śruṃgapuradalli śrî-
11. mat paramahaṃsa parivrâjakâchâryavarya padavâkya pramâṇa-
12. pârâvâra-pârîṇa । yama-niyamâdhyashṭâṃga-yôganira-

13. tarâda Śrî Sachchidânanda-bhârati-svâmigaḷavaru ratnasiṃhvâ-
14. sanârûḍharâgi | sthirayôga-sâṃbrâjya-paṭṭaṃgaiütiralû |
15. śrîmad-râjâdhirâja râjaparamêśvara prauḍhapratâpa a-
16. pratima-vîra-narapati Mahiśûray Iṃmaḍi Śrî Krishṇa Râja
17. Voḍeya-raiyanavarru | ubhaya-Kâvêrî-madhya Śrîrangapa-
18. ṭṭaṇadalû ratna-siṃhvâsanârûḍharâgi pruthvi-sâṃbrâjya-
19. ṃ gaiütiralâgi | Śrî Sachchidânanda-bhârati-svâmigaḷava-
20. ru Vêlâpuradalli kaṭle mâḍisi yirruva | Śrungêri nâma-
21. dhêyakavâda | śrî-maṭhadalli Âshâḍa śu 15 yali âguva
22. Vyâsapûje yî samârâdhane bagye haḷatu ga 4‘ o va

I B.

23. Kartika śu 8 puṃṇya-divasadali naḍava śrî Śaṃkarâchâ-
24. rya-svâmigaḷavara ârâdhane brâṃhmaṇa-samârâdhane
25. dêvatâ-saṃtarpaṇe bagye haḷatu ga 2½ ubhayaṃ haḷa-
26. tu ga 6½ âruvare varahâ | muṭṭuva śâvege | Sakhare-
27. paṭaṇada gurikârarru | Mûgûra Sômarâjaiyya-
28. araśinavara kumâraru Dêvarâjaiyya-araśinavaru
29. phaṇakaṭṭina udyôgastara susaṃmmatada mêle nêmakâ-
30. mâḍisida dânaśâsanada krama ventendare | taṃmma gu-
31. ritanada saṃbaḷadalli haḷa ga 1‘0 kandâchârada śyâna-
32. bhâgara jana 3 ke ga 1‘2 nôṭagârana-jana | ke 1½ kâ-
33. mâṭa śyânabhâgara ja 2 ke ‘3 jânasâle-śyânabhâgara
34. ja 2 ke 2 uṃ haḷaga 2½ 3½ aṭhavaṇe hôbaḷige | pâ-
35. rupatyagâra ga ½° śânabhâgara ja 3 ke ga 1’2 chikkapâ-
36. rupatyagâra ‘2 kasabe-pârupatyagâra śyânabhâgaru
37. saha ja 3 ke ‘3 râyâsta ja 1 ke 1½ nôṭagâra ’1
38. ântu haḷa ga 2 ‘ 4½ suṃkada maṇihyagâra śânabhâ-
39. gara ja 3 ke ga ½ ‘1 dêvasthânada pârupatyagâra śânabhâ-
40. ra ja 3 ke ga ½ ‘1 uṃ hôbaḷi 4 ke haḷatu ga 6½ akshâ-
41. radallû yide haḷatu ârruvare varahâvannu Vêlâ-
42. purada śrîmaṭhadalli naḍava Vyâsapaürnaumi vyâ-

II A.

43. sa-pûje-samârâdhanegû Kârtika śudha 8 puṃ-
44. ṇya-divasadalli naḍava śrî Śankarâchârya-svâmi-
45. gaḷavara ârâdhane samârâdhane dêvatâ-santa-
46. rppaṇe-bagge | kâlaṃpratiyallû trivâchâ trika-
47. raṇa śudhadindâ vappi śâśvitavâgi naḍasi bara-
48. luḷavaru yandu barasi vappisida dânaśâsa-
49. na | Dêvarâjaiyanavara vappita | Râmaṃṇanavara
50. vappata | Rangaiyana vappitâ | Sûraiyyana vappitâ | pâru-

patyakke ‖ Râ ‖ Dêvarâjaiyya-arasinavara saṃmnatadinda
chikka-pârupatyegâra Nâraṇaiyyana vappitâ ǀ
staḷada śyânabhâga Raṃgaiyana vappittâ aramane-syâ-
nabhâga Maḷavaḷi Nâraṇapaiyana vappita ‖ mûrane
pra.Nârashidêvara vappitâ ‖ Kandâchârada nôṭṭa-
gâra Râmaiyana vappitâ ‖ Kâmâṭada śyânabhâga
Sûraiyana vappita ǀ jyânasâle śyânabhâga Sûraiya-
na vappita ‖ kâmâṭa śyâ ǀ Timmaina vappitâ ǀ kasabe śyâ-
nabhâgara vapitta ǀ sunkada maṇihyagâra
syânabhâgara vapitta ǀ ‖ dêvasthâṇada pârupa-
tyagâra śyânabhâgara vapitta ǀ
aṭhavaṇe-pârupatyegâra Nâraṇapana vappittâ ‖

II B.

yî śâsanake dêvasâkshi ǀ Âditya-chandârâv anilô
nalaś cha d[y]aur bhûmir âpô hṛidayaṃ Yamaś cha ǀ
ahaś cha râtriś cha ubhê cha saṃdhyê dharmaś cha jânâti
yamasya vṛittaṃ ǀ dâna-pâlanayôr madhye dânâ-
t śrêyônupâlanaṃ ‖ dânâ [t] svargam avâpnôti pâla-
nâd Achyutaṃ padaṃ sva-dat[t]âṃ paradat[t]âṃ vâ yô
harêtu vasuṃdharâ shashṭhar-varrusha-sahasrâṇi
vishṭhâyâṃ jâyatê krimî ‖

Translation.

LL. (1-7).

Śrî Vidyâśaṅkarâ. Obeisance to Śâradâmbâ of Śṛingapuri. We worship both day and night, Êkadanta (single-tusked: *viz.*, God Gaṇêśa) who is an *anêkadanta* (having several tusks, also meaning giver of many boons) to the devotees and who is a sun to the lotus *Agajânana* (not having the face of an elephant; also meaning the face of Pârvati) and is (yet) a *gajânana* (having the face of an elephant).

(The usual stanzas in praise of Śambhu and Varâha are next given).

LL. (8-19).

Be it well. In the prosperous year 1659 of the Śâlivâhana era, on Friday 15th lunar day of the bright half of Âshâḍha in the year Paingaḷa, during the holy time of Karkâṭaka-Sankramaṇa:—While Śrî Sachchidânanda-Bhârati-svâmi, chief of Paramahamsa-Parivrajakâchâryâs, an expert in pada (grammar), vâkya (logic) and Pramâṇa (mîmâmsa), engaged in yôga consisting of eight elements including *yama* (self-control) and *niyama* (restraint) was ruling the kingdom of yôga seated on the jewelled throne at Śṛingapura:=and when the king of kings, supreme lord over kings (râja-paramêśvara) prauḍha-pratâpa, apratima-vîra-narapati (a king unrivalled for his valour), Immaḍi Kṛishṇarâjavaḍeyaraiyanavaru of Mahisûr, was

ruling the earth seated on the jewelled throne at Śrîrangapaṭṭaṇa situated between the two branches of the Kâvêri :—

LL. (20-62).

Dêvarâjaiya Arasu, son of Sômarâjaiya Arasu of Mûgûr, gurikâr of Sakharepaṭaṇa gave the following *dâna-śâsana* (record of gift) with the consent of the several officials employed to provide for the payment of 6½ *haḷatu* varahas every year, four varahas being allotted to provide for the expenses of Vyâsa-pujâ and feeding on the 15th lunar day of Âshaḍha every year in the Śṛingêri Maṭha at Bêlûr (Vêlâpura) founded by Sachchidânanda-bhârati-svâmi and 2½ haḷatu varahas being allotted for the *arâdhane* (special worship offered on the date of the death of a guru every year) of Śankarâchârya that takes place on the holy date of the 8th lunar day of the bright fortnight of Kârtika and for the feeding of Brahmans and special services to gods on that date.

(Details of the grant) :—One haḷatu varaha to be paid out of his (donor's) pay as *gurikar*; one varaha and two haṇas to be paid by the Shanubhogs (accountant) of Kandâchâra (police and military); 1½ haṇas to be paid by the *nôṭagâra*; three haṇas to be paid by the *shanubhogs* of *kâmâṭa* (D. P. W.); two haṇas to be paid by two shanubhogs of *jâna-sâle* (cattle-department); total two varahas and 8½ haṇas: in the *aṭhavaṇi hobli*, *pârpatyagâra* (manager) was to pay ½ varaha; three shanubhogs to pay one varaha and two haṇas; junior pârupatyagâra to pay 2 haṇas; *kasabe pârupatyagâra* and shanbhogs (three men) to pay three haṇas; *râyasada* officials to pay 1½ haṇas; *nôṭagâra* to pay one haṇa; total two haḷatu varahas and 4½ haṇas; the *maṇihyagâra* and shanubhogs of customs, three men to pay six hanas; the temple *pârupatyagâra* and shanbhog, three men to pay six haṇas; altogether 6½ haḷatu varahas for four hoblis.

This sum of 6½ varahas (both in figures and words) we agree to pay for ever every year with our consent in mind, word and deed, for the services of Vyâsapûje and *samârâdhane* (free feeding) that are conducted during Vyâsapaurṇami and also for the services of *ârâdhane* of Śankarâchârya, samârâdhana and special worship to gods conducted on the holy occasion of the 8th day of the bright half of Kârtika in the sacred matt at Vêlâpura. To this effect this *dânaśâsana* has been caused to be written and presented (to the Śṛingêri guru) :—

The signature of Dêvarâjaiya: signature of Râmaṇṇa; signature of Rangaiya; signature of Sûraiya; signature of the junior *pârupatyagâra* Nâraṇaiya on behalf of the Pârupatyagâra with the approval of Dêvarâjaiya Arasu; signature of the local shanubhog Raṅgaiya; signature of the palace shanubhog Maḷavaḷi Nâraṇapaiya; signature of Mûraneprabhu. (?) Nârashidêvaru; signature of Râmaiya, *nôṭagâra* of Kandâchâra; signature of Sûraiya shanubhog of *Kâmâṭa* (Public Works), signature of Sûraiya, shanubhog of Jânasâle; signature of Timmaiya, shanubhog of *kâmâṭa*; signature of the shanubhogs of *kasabe* signature of the *maṇihyagaras* and shanubhog

of customs (*sunka*); signature of the pârupatpagâra and shanubhogs of the temple; signature of Nâraṇappa, pârupatyagâra of *aṭhavaṇe*.

LL. (63-70).

Divine witnesses to this grant:—The Sun, Moon, Wind, Fire, etc. (Then follow two imprecatory verses beginning with *dâna-pâlanayor madhye* and *sva-dattâm para-dattam vâ*.

Note.

This records a grant made by the *gurikâra* (Overseer) of Sakharepaṭaṇa (in Kadur Taluk, Kadur District), Dêvarâjaiya Arasu, son of Sômarâjaiya Arasu of Mûgûr and other officials like the Shanubhog, etc., of the same place to provide for the expenses of Vyâsa-pûje festival conducted in a building known as the Śṛingêri Matt at Bêlûr on the full moon day of the month Âshâḍha and for the Sânkarâ-chârya's *arâdhana* that took place on the 8th lunar day of the bright fortnight of Kârtîka every year in the same matt. The Matt in question is said to have been founded by Sachchidânanda Bhârati, pontiff of Śṛingêri who is praised as ruling the *yoga-sàmrâjyapaṭṭa* (spiritual leadership) seated on the jewelled throne (ratna-simhâsanârûḍharâgi) at Śṛingapura (Śṛingêri). Immaḍi Krishṇarâja Voḍeyar (Kṛishṇarâja Voḍeyar II) is stated to have been the king of Mysore (at this time) seated on the jewelled throne at Śrîrangapaṭṭaṇa. (1734-66).

The donors promised to pay every year some small sums out of the pay they received, the total amounting to 6½ varahas. This amount was to be used for the purposes stated above. Their signatures are given at the end and the usual imprecatory stanzas follow at the end of the grant.

Vyâsa-pûje is a ceremoney held in honour of the sage Vyâsa. It takes place four times a year, on the full moon days of the lunar months; Vaiśâkha, Âshâḍha, Kârtîka, Mâgha. On these days, it is usual to bathe in a river or tank, listen to purâṇas extolling the spiritual importance of the months to which they relate and worship the works of Vyâsa, make small presents of money and light refreshments to Brahmans.

It is also interesting to note that a special service in memory of Śankarâchârya was being conducted every year in the Sṛingêri Matt at Bêlûr in the month of Kârtika. The 12th lunar day of the bright half of Vaiśâkha is now given in the almanacks of South India as the day of Śankarâchârya's ârâdhana.

The date of the record S' 1659 Paingala Âshâ. śu. 15 Friday corresponds to 1st July 1737, a Friday and a day of Karkâṭaka-Sankrânti as stated in the grant.

32

(Spurious) Vengere copper plate grant of the reign of Vijaya Venkaṭapatirâya, king of Vijayanager dated S′ 1240 in the possession of the S′ringêri Matt.

1 Plate: Kannaḍa characters and language.

Size 1′1″ × 8¼″.

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ 10ನೆಯ ತಾಮ್ರ ಶಾಸನ.

ಹಲಗೆ ೧.

ಪ್ರಮಾಣ 1′1″ × 8¼″

1. ಸ್ವಸ್ತಿಶ್ರೀವಿಜಯಾದ್ಭ್ಯುದಯ ಶಾಲಿವಾಹನಶಕಾಬ್ದಂ
2. ೧೨೪೦ ಸಂದ್ದವರ್ತಮಾನ ವಿಭವಸಂವತ್ಸರದ ಪುಷ್ಯಬಹು
3. ೪ ೩ಲು ಮಕರಸಂಕ್ರಾಂತ್ರಿ ಪುಂಣ್ಯಕಾಲದಲ್ಲಿ ಶ್ರೀಮತ್ಪರ
4. ಮಹಂಸ್ಸಪರಿವ್ರಾಜಕಾಚಾರ್ಯ ಪರ್‍ಯಪದವಾಕ್ಯ ಪ್ರಮಾಣ ಪಾ
5. ರಾವಾರಪಾರಿಣ ಸರ್‍ವತಂತ್ರ ಸ್ವತಂತ್ರ ಅಷ್ಟಾಂಗ್ಗಯೋಗನಿರತ
6. ಷಡ್ದರ್ಶನ ಸ್ಥಾಪನಾಚಾರ್ಯ ವಿದ್ಯಾಸಿಹ್ಮಸನದಿಶ್ವರ ಶ್ರಿಂಗೇರಿಪುರ
7. ವಾಸ ಶ್ರೀವಿದ್ಯಾಶಂಕರ ಶ್ರೀಶಾರದಾಂಬ್ಬ ಪಾದಪದ್ಮರಾದಕ ಕರ್ನಾಟ
8. ಕ ಶಿಂಹಸನ ಪ್ರತಿಷ್ಟಪನಾಚಾರ್ಯ ಭೂಲೋಕ ಸೂರ್‍ಯ ಭೂಮಂಡಲಾ
9. ಚಾರ್ಯ ಗೋವಿಂದ ಬಾರತಿಗಳ ಪ್ರಶಿಷ್ಯರಾದ ರಾಮಚಂದ್ರ ಬಾರತಿ
10. ಗಳ ಶಿಷ್ಯರಾದ ನರಸಿಹ್ಮಬಾರತಿಗಳ ಶ್ರುಂಗೇರಿ ಶ್ರೀಮಠಕ್ಕೆ ಶ್ರೀಮದ್ರಾ
11. ಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ರಾಜಮಾರ್ತಾಂಡ್ಡ ರಾಜಕಂಠೀರವ ಅ
12. ಪ್ರತಿಮಪ್ರತಾಪ ವೀರನರಪತಿ ಅಶ್ವಪತಿ ಗಜಪತಿ ಮನೋಭಯಂ
13. ಕ್ಕರ ನರಲೋಕರ ಗಂಡ್ಡ ಶ್ರೀ ವಿಜಯನಗರ ಕರ್ನಾಟಕ ಸಿಂಹಸನಾದೀಶ್ವ
14. ರರಾದ ಆತ್ರೇಯ ಗೋತ್ರದ ಆಶ್ವಾಲಾಯನ ಸೂತ್ರದ ದುಕ್ಕಾಖಾದ್ಯಾಪಕ
15. ರಾದ ನರಸುಂಹರಾಯರೈಯ್ಯನವರ ಪೌತ್ರರಾದ ವಿರುಪಾಕ್ಷರಾಯ
16. ರೈಯ್ಯನವರ ಪುತ್ರರಾದ ಶ್ರೀ ವಿಜಯವೆಂಕಟಪತಿರಾಯರೈ
17. ಯ್ಯನವರು ಶ್ರಿಂಗ್ಗೇರಿ ಶ್ರೀಮಠಕೆ ಮಕರಸಂಕ್ರಾಂತಿಯು ಭಾನುವಾರ ಯೀ
18. ಶುಭಯೋಗ ಶುಭಕರಣದಲ್ಲಿ ಭೂದಾನ ಶಾಸನಬರಸಿಕೊಟ ಕ್ರಿಮ
19. ವಿಂತ್ಯಂದರೆ ಊಟತೂರು ಸಿಂಹಸನಕ್ಕೆ ಪಶ್ಚಿಮಬಾಗಿಲಗೆ ಸಲು
20. ವ ಪರಮತಿಸ್ಥಳಕ್ಕೆ ಸೇರಿದ ವೆಂಗರೆಗ್ರಾಮ ಉಪಗ್ರಾಮ ಕೆರೆ ಸಹ ಕ
21. ರುತನಪಾಳ್ಯಕ್ಕೆ ಪೂರ್‍ವಪಾಂಡ್ಯ ಮಂಗ್ಗಲಕ್ಕೆ ಪಶ್ಚಿಮ ಸಿರುಕ್ಕೆಣತ್ತು
22. ಪಾಳ್ಯಕ್ಕೆ ದಕ್ಷಣ ಕಾವೇರಿಗೆ ಉತ್ತರದಲ್ಲಿ ಪೂರ್ವ ಪಶ್ಚಿಮ ದಕ್ಷಿಣೋ
23. ತ್ತರ ದಂಡ್ಡುಕಮಂಡ್ಡಲದ ಮುದ್ರೆವಾಮನ ಮುದ್ರೆ ಶಿಲಾಪ್ರತಿಷ್ಟ ೧೨
24. ನ್ನುಮಾಡಿ ಸ್ಥಾಪಿಶಿ ಚತುಃಸ್ಸೀಮಾ ಮಧ್ಯದೊಳಗ ಗೊನೆಗರೆಗ್ರಾಮ
25. ಯಿದಕ್ಕೆ ಸಲುವ ಉಪಗ್ರಾಮಕೆರೆ ಸಹ ಶ್ರಿಂಗೇರಿ ಶ್ರೀಮಠದ ಶಾರದಾಂ
26. ಮ್ಮನವರ ದೀಪಾರಾದನೆ ಬಗೆಗೆ ಗೋವಿಂದ್ದ ಬಾರತಿಗಳ ಪ್ರಶಿಷ್ಯರಾದ
27. ರಾಮಚಂದ್ರಬಾರತಿಗಳ ಶಿಷ್ಯರಾದ ನರಸಿಂಹ್ಮಬಾಗತಿಗಳವರ ಶ್ರೀ
28. ಮಠಕ್ಕೆ ನರಸಿಂಹ್ಮರಾಯರೈಯ್ಯನವರ ಪೌತ್ರರಾದ ವಿರುಪಾಕ್ಷರಾ
29. ಯರೈಯ್ಯನವರ ಪುತ್ರರಾದ ಶ್ರೀವಿಜಯವೆಂಕಟಪತಿರಾಯರೈ
30. ಯ್ಯನವರು ಸಹಿರಂಣ್ಯೋದಕ ದಾರಾಪೂರ್ವಕವಾಗಿ ಕೊಟ್ಟಿದೆ
31. ವಾದಕಾರಣ ಚತುಃಶ್ಶೀಮಾ ಮಧ್ಯದೊಳಗೆ ಸಲುವಗೆದ್ದೆಬೆದಲು

(ಹಲಗೆಯ ಹಿಂಭಾಗ)

32. ತೋಟತುಡಿಕೆ ಮಾವಡೆಮರುವಡೆ ನಿಧಿ ನಿಕ್ಷೇಪ ಜಲತರು
33. ಪಾಷಾಣ ಅಕ್ಷಿಣ್ಯಾಗಾಮಿ ಸಿಧಸಾಧ್ಯವೆಂಬ್ಬ ಅಷ್ಟಬೋಗದೆ
34. ಜಸ್ವಾಂಮ್ಯಾಂಗಳುಂನ್ನು ಶ್ರಿಂಗ್ಗೇರಿ ಶ್ರೀಮಠಕ್ಕೆ ಅನುಬವಿಶಿ
35. ಕೊಂಡ್ಡು ಬರಲುಳವರು ಯಂದ್ದು ಸುರೂಚ್ಯವೊಪ್ಪಿ ಶ್ರಿಂಗೇರಿ
36. ನರಸಿಂಹ್ಮಬಾರತಿಗಳ ಶ್ರೀಮಠಕ್ಕೆ ಶ್ರೀ ವಿಜಯವೆಂಕ
37. ಟಪತಿರಾಯರೈಯ್ಯನವರು ಬರಸಿಕೊಟ ಭೂದಾನ ಶಾಸನ
38. ಯೇಕ್ಕೈವಭಗಿನೀಲೋಕೆ । ಸರ್ವೇಷಾಮೇವ ಬೂಬುಜ । ನಬೋಜ್ಯಾ
39. ನರಕಾಗ್ರಾಂಹ್ಯ । ವಿಪ್ರದಂತ್ತಾವಸುಂಧರಾ ॥ ಸ್ವದತ್ತಾಂಪರ
40. ದತ್ತಾಂ ವಾ ಯೋಹರೇತ್ತುವಸುಂದರಾಂ । ಷಷ್ಠಿರ್ವರ್ಷಸಹ
41. ಸ್ರಾಣಿವಿಷ್ಠಯಾಂ ಜಾಯತೇಕ್ರಿಮಿಃ । ಸ್ವದತ್ತಾದ್ವಿಗುಣ
42. ಂಪುಂಣ್ಯಂ ಪರದತ್ತಾನುಪಾಲನಂ । ಪರದತ್ತಾಪಹರೇಣ
43. ಸ್ವದತ್ತಂನಿಷ್ಪಲಂಬವೇತ್ । ದಾನಪಾಲನಯೋರ್ಮಧ್ಯೆ । ದಾನಾ
44. ಛ್ರೇಯೋನುಪಾಲನಂ । ದಾನಾತ್ಸ್ವರ್ಗಮವಾಪ್ನೋತಿ । ಪಾಲ
45. ನಾದಚ್ಚ್ಯುತಂಪದಂ ॥ ಶ್ರೀ ವಿರೂಪಾಕ್ಷ.

Transliteration.

I. a.

1. svastri śrî vijayâdbyudaya Śâlivâhana-śakâbdaṃ
2. 1240 sandda vartınâna Vibhava-saṃvatsarada Pushya bahu-
3. ḷa 5 lu Makara-saṃkrântti-puṃṇyakâladalli śrîmat para-
4. ma-haṃssa-parivrâchakâchâryaparya pada-vâkya-pra-mâṇa-pâ-
5. râvâra-pâriṇa sarva-tantra-svatantra ashṭângga-yôga-nirata
6. Shaḍ-Darśana-sthâpanâchârya vidyâ-siṃhasanadiśvara Śringêri-pura-
7. vâsa śrî Vidyâśamkara-śrî-Śâradâṃba-pâda-padma-râdaka Karnâṭa-
8. ka-śimhasana-pratishṭapanâchârya bhûlôka-Sûrya bhûmaṇḍalâ-
9. chârya Gôvinda-bâratigaḷa praśishyarâda Râma-chandra-bârati-
10. gaḷa śishyarâda Narasimha-bâratigaḷa Śruṃgêri-śrî-maṭhakke śrîmad-râ-
11. jâdhi-râja râja-paramêśvara râjamârttâṃḍḍarâjakaṇṭhîrava a-
12. pratima-pratâpa vîra-Narapati-Aśvapati-Gajapati-manôbhayaṃ-
13. kkara naralôkara-gamḍḍa śrî Vijayanagara Karnâṭaka-simhasanâdîśva-
14. rarâda Âtrêyagôtrada Âślâyana-sûtrada Rukchhâkhâdyâpaka-
15. râda Narasuṃha-râyaraiyyanavara pautrarâda Virupâksha-râya-
16. raiyyanavara putrarâda śrî Vijaya-Venkaṭapati-râya-rai-
17. yyanavaru Śriuggêri śrî-maṭhake Makara-samkrântiyu Bhânuvâra yî-
18. śubhayôga śubha-karaṇadalli bhûdâna-śâsana barasikoṭa krima-
19. vimvamdare Ûṭatûru-simhasanakke paśchima-bâgilige salu-
20. va Paramati-sthaḷakke sêrida Vengare-grâma upa-grâma kere saha Ka-
21. rutanapâḷyakke pûrva Pâṇḍyamangalakke paśchima Sirukkeṇattu-
22. pâḷyakke dakshaṇa Kâvêrige uttaradalli pûrva-paśchima-dakshiṇô-

23. ttara daṃḍḍu kamaṃḍḍalada mudre Vâmana mudre śilâpratishṭa 12
24. nnu mâḍi sthâpisi chatuḥ-ssîmâ-madya-doḷaga Gonegare-gâma
25. yidakke saluva upagrâma kere saha Śringêri-śrî-maṭhada Śâradâṃ-
26. mmanavara dîpârâdane bagege Gôvindda-bâratigaḷa praśishyarâda
27. Râmachandra-bâratigaḷa śishyarâda Narasiṃhma-bâratigaḷavara śrî
28. maṭhakke Narasiṃhma-râyaraiyyanavara pautrarâda Virupâksha-râ-
29. ya-raiyyanavara putrarâda śrî Vijaya Venkaṭapati-râya-rai-
30. yyanavaru sahiraṃṇyôdaka-dârâpûrvakavâgi koṭṭide-
31. vâda kâraṇa chatuḥ-śśîmâ-madhyadoḷage saluva gedde bedalu

II. b.

32. tôṭa tuḍike mâvaḍe maruvaḍe nidi nikshêpa jala taru
33. pâshâṇa akshiṇyâgâmi sidha sâdyaveṃbba ashṭa-bôga-dê-
34. ja-svâṃmyâṅgaḷuṃnnu Śringgêri-śrî-maṭhakke anubaviśi-
35. koṇḍḍu baraluḷavaru yanddu surûchya voppi Śringêri
36. Narasiṃhma-bâratigaḷa śrî-maṭhakke śrî Vijaya Venka-
37. ṭa-patirâya-raiyyanavaru barasi koṭa bhûdâna śâsana
38. yêkaiva bhaginî lôkê sarvêshâm êva bûbuja ǀ na bôjyâ
39. na rakâ grâṃhya ǀ vipradaṃttâ vasuṃdharâ ǁ sva-dattâṃ para-
40. dattâṃ vâ yô harêttu vasuṃdarâṃ ǀ shashṭhir-varsha-saha-
41. srâṇi vishṭhayâṃ jâyatê krimiḥ ǀ svadattâ dvi-guṇa-
42. ṃ puṃṇyaṃ paradattânupâlanaṃ ǀ paradattâpa-harêṇa
43. sva-dattaṃ nishpalaṃ bavêt ǀ dânapâlanayôr madhye ǀ dânâ-
44. chhrêyônupâlanaṃ ǀ dânât svargam avâpnôti ǀ pâla-
45. nâd achchyutaṃ padaṃ ǁ śrî Virûpâksha

Translation.

Be it well. In the auspicious year 1240 of the Śâlivâhana era, during the holy occasion of the Makara-sankrânti, on the 5th lunar day of the dark half of Pushya in the year Vibhava:—

The illustrious king of kings, supreme lord over kings, a sun among kings, a lion among kings, possessor of unrivalled valour among kings, terrifier of the minds of Narapati, Aśvapati and Gajapati, champion over the world of men (nara-lôkara-gaṇḍa), occupier of the Karnâṭaka throne of Vijayanagara, Vijaya Venkaṭapatirâyaraiya, son of Virûpâksharâyaraiya, grandson of Narasiṃharâyaraiya of the Âtrêya-gôtra, Âśvalâyana-sûtra, and Ṛik-śâkhâ granted on Sunday, the day of Makara-Sankrânti and auspicious yôga and karaṇa, a *bhû-dâna-śâsana* (charter of the gift of land) to the holy matt of Śṛingêri belonging to Narasimhabhârati, disciple of Râmachandra-bhârati, disciple's disciple of Gôvindabhârati, chief of paramahamsa-parivrâjakas, adept in *pada*, *vâkya* and *pramâṇa*, proficient in all the *tantras* (sarva-tantra-svatantra), engaged in the eight-fold *yôga*, establisher of the six

darśanas, lord of the throne of learning, resident of Śringêri-pura, worshipper of the lotus feet of Vidyâśankara and Śâradâmbâ, establisher of the throne of Karnâṭaka, a sun to this universe, preceptor of the whole earth:—

In order to provide for the expenses of illumination before the goddess Śâradâmbâ in the Śringêri Matt, we, Vijayavenkaṭapati-râyaraiya, son of Virûpâksharâyaraiya and grandson of Narasimharâyaraiya have granted to the holy Matt of Narasimhabharâti, disciple of Râmachandrabhârati and disciple's disciple of Gôvindabhârati, with pouring of water on gold, the village named Vengare situated in Paramati-sthaḷa belonging to the western gate of the Ûṭatûr throne as also the village Gonegere inclusive of hamlets and tanks situated to the east of Karutana-pâḷya, west of Pâṇḍyamangala, south of Sirukkeṇattupâḷya and north of the Kâvêri, the four boundaries in the east, west, south and north being marked by 12 stones bearing the figure of Vâmana with his staff and waterpot. Therefore the Śringêri Matt may enjoy all the lands, wet and dry, gardens, fruit plantations (tuḍike), *mâvaḍe* and *maruvaḍe*[1] situated within its four boundaries and also the eight-fold powers and rights of possession namely treasure on the surface or buried, water springs, trees, stone, imperishables, future rights, rights that are ready and that are possible. Śrî Vijaya-Venkaṭapati-râyaraiya has approved of the above of his own free will and caused this *dâna-śâsana* (charter of gift) to be written.

LL. 38-45:—(Imprecatory verses).

Śrî Virûpâksha

Note.

This copper plate record is peculiar in many respects:—(1) In the first place it is, dated Ś 1240 Vibhava. But the cyclic year Vibhava does not correspond to the śaka year. Moreover, the Vidyâśankara temple referred to in line 7 had not been founded by that time nor had the Śringêri Matt come to prominence, if it existed at all, so early. The Vijayanagar kingdom too had not yet risen. (2) In the second place, the reigning king is said to be Vijaya Venkaṭapati Râya, son of Virûpâksha and grandson of Narasimha of Âtrêya-gôtra, ruler of Vijayanagar. No king with that pedigree has been known to history. (3) The donee is said to be Narasimhabhârati, pontiff at Śringêri, disciple of Râmachandrabhârati, who is said to be a disciple of Gôvindabhârati. No guru of the name of Gôvinda has been met with in the Śringêri succession list unless it be the preceptor of Śankarâchârya in the 9th century A.D. So no disciple of Gôvinda named Râmachandra can be traced among the gurus of Śringêri.

The grant, however, resembles in many particulars E. C. 10, Mulbâgal 1 which registers the grant of the same village Vengere by the same king to another maṭha

[1] The meaning of the words *mâvaḍe* and *maruvaḍe* is not clear.

(M. A. R. 1916, P. 63: see also M. A. R. 1909, para 94). The village granted Vengere is the same, its boundaries are the same, the donor is the same, his titles are the same. The donee is however the maṭha of the Mâdhva sect of Brahmans known as the Śrîpâdarâyara maṭha at Muḷabâgil. The śaka year is there given as 1499 (?) Îśvara and full details of the date tithi, vâra, nakshatra, yôga and karaṇa are given.

Evidently the grant is a spurious one. It records the gift of the village Vengere situated in Paramati-sthala belonging to the western gate of the Ûṭatur throne, etc. as also the village Gonagere, situated to the east of Karutana-pâlya and west of Pâṇḍya-mangala. The exact locality of these villages is not known.

The grant ends with the usual imprecatory stanzas and the signature, Śrî Virûpâksha. The record abounds in orthographical errors.

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Copy of a copper plate grant of the reign of the Vijayanagar king Harihara II dated Ś 1302 found in a kaḍita in the Śringêri Matt.

Kannaḍa characters and Sanskrit language.

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿಯ ಒಂದು ಕಡಿತದಲ್ಲಿ ಬರೆದಿರುವ ಶಾಸನದ ನಕಲು.

(7 ಹಲಗೆಗಳು ಎಂದು ಬರೆದಿದೆ.)

1. ಶ್ರೀಗಣಾಧಿಪತಯೇ ನಮಃ। ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾ
2. ಮರಚಾರವೇ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭ
3. ವೇ। ಜಯತ್ಯನಾದಿ ನಿಧನಃ ಶ್ರೀಮಾನ್ ಸ್ವಚ್ಛಂದಸೂಕರಃ ಯ
4. ಸ್ಯದಂಷ್ಟ್ರಾಗ್ರಮೃಣಾಳೇನ ದಧ್ರೇಭೂತಳ ಪಂಕಜಂ ! ವಿದ್ಯಾತೀರ್ಥ
5. ಯತೀಂದ್ರೋಯಮತಿ ಶೀತೇದಿವಾಕರಂ। ತಮೋಹರತಿಯತ್ಪುಂಸಾ
6. ಮಂತರ್ಬಹಿರಹರ್ನಿಶಂ। ವಾಚಾಳಂಕುರುತೇಮೂಕಂ ಮೂಕಂ
7. ವಾಚಾಳಪುಂಗವಂ। ವಿದ್ಯಾರಣ್ಯ ಗುರೋಶ್ಚಿತ್ರಂ ಚರಿತ್ರಂ ಚತು
8. ರಾನನಾತ್ । ಘಾಟ್ಟಂಸಂಘಟ್ಟಯಂತಂ ಕಟುರಟನಪಟುಂ
9. ತಾರ್ಕಿಕಂ ಮೂರ್ಖಯಂತಂ ಬೌದ್ಧಾನುದ್ಧಾರಯಂತಂ ಕ್ಷ
10. ಪಣಕಫಣಿತಿಂ ತೂರ್ಣಮಾಚೂರ್ಣಯಂತಂ ಉದ್ದಂಡಂ
11. ಖಂಡಯಂತಂ ಸಮಿತಿ ಗುರುಮತಂ ತತ್ವ ಮದ್ವೈತಯಂ
12. ತಂ ಚಾರ್ವಾಕಂ ಖರ್ವಯಂತಂ ಭಜತಯತಿಪತಿಂ ಭಾ
13. ರತೀ ತೀರ್ಥಸಂಜ್ಞಂ। ಭೂತಾಯೇ ಭೂಮಿಪಾಲಾ ರವಿಶಶಿ ಕು
14. ಲಜಾ ಭಾವಿನೋಭಾವಯಂತಃ ಸರ್ವೈಸ್ತೈಃ ಪ್ರಾರ್ಥನೀಯ
15. ಪ್ರವರಗುಣಗಣಃ ಸತ್ಯಸಂಧೋವದಾನ್ಯಃ ಬ್ರಹ್ಮಣ್ಯೋರಾಜ
16. ರಾಜೋ ವಿಮತನೃಪತಮಸ್ತೋಮ ವಿಧ್ವಂಸಸೂರ್ಯಃ ಸದ್ಧರ್ಮೋ
17. ನ್ಮೇಷ ಗೋಪ್ತಾ ಜಯತಿಪದಜುಪಾಂ ಶ್ರೀಸಿಧಿರ್ಬುಕ್ಕ ಭೂಪಃ ! ನೃ
18. ತ್ಯದ್ದಿಗ್ಗಜ ಕರ್ಣತಾಳಮರುತಾಯಸ್ಯ ಪ್ರತಾಪಾನಲಃ ಪ್ರಮ್ಲಾನೀ
19. ಕುರುತೇ ವಿರೋಧಿವನಿತಾಲಂಕಾರ ಪತ್ರಾಂಕುರಾನ್ । ಧೀರೋದುಂ ಕ
20. ಲಿಕಾಲದುರ್ವಿಲಸಿತ ಪ್ರಸ್ತಾವಸರ್ವಂಕಷಃ ಪುಣ್ಯಶ್ಲೋಕ ಶಿರೋ
21. ಮಣಿರ್ಹರಿಹರೋ ರಾಜಾಸಹಸ್ರಂಸಮಾಃ। ವಿಜಿತಾರಾತಿವ್ರಾತೋ

22. ವೀರಶ್ರೀ ಹರಿಹರಕ್ಷಮಾಧೀಶಃ । ಧರ್ಮಬ್ರಹ್ಮಾಧ್ವನ್ಯಃ ಕಲಿಂ ಸ್ವಚ
23. ರಿತೇನ ಕೃತಯುಗಂಕುರುತೇ । ಸ್ವಸ್ತಿಶ್ರೀ ಜಯಾಭ್ಯುದಯ
24. ಶಾಲಿವಾಹನಶಕ ವರ್ಷಗಳು ಸಾವಿರದ ಮುನ್ನೂರ ಯರ
25. ಡು ೧೩೦೨ ಅನಂತರದರಉದ್ರಿ ಸಂವತ್ಸರದ ಮಾರ್ಗಶಿರ
26. ಶು ೧ ಸೋಮವಾರದಲ್ಲು ಸ್ವಸ್ತಿಶ್ರೀಮತು ರಾಜಾಧಿರಾಜ ರಾಜ
27. ಪರಮೇಶ್ವರ ಶ್ರೀವೀರ ಹರಿಹರ ಮಹಾರಾಯರು ಶೃಂಗೇರಿಯ
28. ಲ್ಲಿ ನಡಉತ್ತಂಇದ್ದ ತಂಮಧರ್ಮ ಆಚಂದ್ರಾರ್ಕಸ್ಥಿರವಾ
29. ಗಿನಡಉತ್ತಂಇರಬೇಕೆಂದು ಸಮರ್ಪಿಸಿಕೊಟ್ಟ ತಾಮ್ರಶಾ
30. ಸನ ಕ್ರಮವೆಂತೆಂದರೆ । ಹಿರಿಯಹರಿಯಪ್ಪೊಡೆಯರು
31. ಹೊಯಿಸಣದೇಶದಲ್ಲಿ ಪೃಥ್ವೀರಾಜ್ಯವ ಮಾಡುತ್ತಂಯಿರಲು
32. ಪಾರ್ಥಿವ ಸಂವತ್ಸರದ ಫಾಲ್ಗುಣ ಬ ೧ ಊ ಗುರುವಾರದಲ್ಲು ಆ ಹರಿಯ
33. ಪ್ಪವಡೆಯರ ತಮ್ಮಂದರು ಮಾರಪ್ಪ ವಡೆಯರು ಅಳಿಯ
34. ಬಿಲ್ಲಪ್ಪಡಣಾಯಕರು ಶೃಂಗೇರಿಗೆ ಶ್ರೀ ವಿದ್ಯಾತೀರ್ಥ ಶ್ರೀಪಾದಂ
35. ಗಳ ನಮಸ್ಕಾರಕೆ ಬಂದು ಶ್ರೀ ಭಾರತೀ ತೀರ್ಥ ಶ್ರೀಪಾದಂಗಳ ಸಂನಿ
36. ಧಿಯಲ್ಲಿ ಯಿದ್ದ ಯತಿಗಳು ಶ್ರೋತ್ರುಗಳು ಶಿಷ್ರೂಷೆಯ ಮಾಡಿ
37. ಕೊಂಡು ಯಿಹಬ್ರಾಹ್ಮರುಗಳು ಅವರುಗಳ ಕುಟುಂಬಂ
38. ಗಳು ಎಲ್ಲರ ನಿರ್ವಾಹ ನಿಮಿತ್ತವಾಗಿ ಆ ಹರಿಯಪ್ಪ ವ
39. ಡೆಯರ ನಿರೂಪದಿಂಡ ಸಾತಳಿಗೆನಾಡ ಮೇಲುಭಾಗಿಯೊಳಗ
40. ಣ ಕೆಲನಾಡಿಂಗೆ ಉಳ್ಳ ಮೊದಲಕುಳಗ ೧೫೦ ನು ಕಡಿದು ಆ ಕೆ
41. ಲನಾಡನು ಸಮರ್ಪಿಸ್ತರು ಅದಕೆಬಳಿಸಹಿತವರಹ
42. ಗ ೫೦೨ ಪ ೫ ಮತ್ತೆ ಬುಕ್ಕರಾಯರು ಮನ್ಮಥ ಸಂವತ್ಸರದ ಫಾಲ್ಗು
43. ಣ ಶು ೧ ಊ ಮಂಗಳವಾರದಲ್ಲು ಶೃಂಗೇರಿಗೆ ಹಿರಿಯ
44. ಶ್ರೀಪಾದಂಗಳ ನಮಸ್ಕಾರಕೆ ಬಂದಾಗ ಸಾತಳಿಗೆ ನಾಡ ಮೇಲು
45. ಭಾಗಿಯೊಳಗಣ ಕೆಲವಳ್ಳಿ ಭಾಗಿಯನು ಕಿಕುಂದದ ನಾ
46. ಡ ಹರವರಿಗಳವಳಗೆ ಗಿಣಿಕಲ್ಲು ಬೋಳೂರು ಮಂಡ
47. ನಾಡು ಅರಿಸಿನವಳ್ಳಿ ಚಿಕ್ಕಕೊಡನಾಡ ವಳಗಣ ನಾರವೆ ಅಂತು
48. ಹರವರಿಗಳು ೫ ನು ಕುಳವಕಡಿದು ಸಮರ್ಪಿಸಿದೆಉ ಇದರ ವಳಗೆಕೆಲ
49. ವಳ್ಳಿಸ್ಥಳದ ಮೊದಲು ಕುಳಗ ೭೫ ಆದಕ್ಕೆ ಬಳಿಸ ೧೨ ವರಹಾಗ ೨೪೦
50. ಹರವರಿಗಳವಳಗೆ ಹಣವಿಗೆ ವಂಡುಸಲಗೆ ಭತ್ತದ ಅಫುದಲು ಗಿಣಿ
51. ಕಲ್ಲುತೆರುವದು ಭತ್ತದಿಂದ ತೆರುವದು ಗ ೪೪ ಮೇಲುಹೊಂನುಗ ೪
52. ಉಭಯುಂಗ ೪೮ ಬೋಳೂರು ತೆರುವದು ಭತ್ತದಿಂದ ಗ ೧೧ ಮೇಲುಹೊಂನು
53. ಗ ೨ ಉಭಯುಂಗ ೧೩ ಮಂಡನಾಡು ತೆರುವದು ಭತ್ತದಿಂದ ಗ ೪೪ ಮೇಲು
54. ಹೊಂನುಗ ೪ ಉಭಯುಂಗ ೪೮ ಅರಿಸಿನವಳ್ಳಿ ತೆರುವದು ಭತ್ತದಿಂದ ಗ ೫ ಮೇಲು
55. ಹೊಂನುಗ ೧ ಉಭಯುಂಗ ೬ ನಾರವೆತೆರುವದು ಭತ್ತದಿಂದ ಗ ೫೬ ಪ ೫ ಮೇ
56. ಹೊಂನುಗ ೧೪ ಉಭಯುಂಗ ೭೦ ಪ ೫ ಅಂತು ಐದು ಹರವರಿಗಳು ಕೂಡಿ
57. ಗ ೧೮೫ ಪ ೫ ಅಂತು ಕೆಲವಳ್ಳಿಯ ಸ್ಥಳದಲ್ಲಿಯುಂಹರವರಿಗಳಲ್ಲಿಯುಂ
58. ಕೂಡಿ ಬುಕ್ಕರಾಯರು ಆಗ ಸಮರ್ಪಿಸಿದು ಗ ೪೨೫ ಪ ೫ ಕೆಲನಾಡು ಕೂ
59. ಡಿ ವರಹಾ ಗ ೯೨೮ ಯಿದರವಳಗೆ ಶ್ರೀ ಭಾರತೀ ತೀರ್ಥ ಶ್ರೀಪಾದಂಗಳು ಶ್ರೀ ವಿ
60. ದ್ಯಾಶಂಕರದೇವರ ಪ್ರತಿಷ್ಠಾಕಾಲದಲ್ಲಿ ಗ ೬೦೦ ವರಹಾಂನು ಪ್ರತಿಉತ್ಪತ್ತಿ ೧
61. ಕಂವರಹಾಗ ೫ ಮರಿಯಾದೆಯಲ್ಲಿ ನೂರಯಿಪ್ಪತ್ತು ಉತ್ಪತ್ತಿಯನು ಮಾ

62. ಡಿ ಬ್ರಾಹ್ಮರಿಗೆ ವಿನಿಯೋಗಿಸ್ತರು ಮಿಕ್ಕದು ಗ ೩೨೮ ನು ಶ್ರೀ ವಿದ್ಯಾಶಂಕರ ದೇ
63. ವರು ಮೇಲಾದ ಯರ್ಲ್ಲಾ ದೇವರುಗಳ ಶ್ರೀಕಾರ್ಯ ನಿಮಿತ್ತವಾಗಿಯೂ ತಂ
64. ಮ ಶಿಷ್ಯರಾಗಿ ಇದ್ದ ಯತಿಗಳು ಶ್ರೋತ್ರ್ಯಗಳು ಶಿಶ್ರೂಷಕರಾಗಿದ್ದ ಬ್ರಾಂ
65. ಹ್ಮರುಗಳು ಅವರ ಕುಟುಂಬಂಗಳು ಯಿವರೆಲ್ಲರ ನಿರ್ವಾಹಾರ್ಥವಾಗಿ
66. ಯುಂ ವಿನಿಯೋಗಿಸ್ತರು ಮತ್ತೆ ಬುಕ್ಕರಾಯರು ಹಿರಿಯ ಶ್ರೀಪಾದಂಗಳ ನಿ
67. ರೂಪವನೂ ತಂಮ ಬಿನ್ನವತ್ತಳಿಯುನೂ ವಾರಾಣಸಿಗೆ ಕಳುಹಿ ಶ್ರೀ ವಿದ್ಯಾರಣ್ಯ
68. ಶ್ರೀಪಾದಂಗಳನು ವಿರೂಪಾಕ್ಷಕೆ ಬಿಜಯಮಾಡಿಸಿದ ಕೆಲವುದಿನದಿಂದಂ
69. ಮೇಲೆ ಶೃಂಗೇರಿಗೆ ಬಿಜಯಮಾಡಿಸಿದಂತೆ ಆ ವಿದ್ಯಾರಣ್ಯ ಶ್ರೀಪಾದಂಗಳ ಸಂ
70. ನಿಧಿಯಲ್ಲಿ ಯಿದ್ದ ಯತಿಗಳು ಶ್ರೋತ್ರ್ಯಗಳು ಶುಶ್ರೂಷೆಯ ಮಾಡುವ ಬ್ರಾಂ
71. ಹ್ಮರುಗಳು ಅವರ ಕುಟುಂಬಂಗಳು ಯಲ್ಲರ ನಿರ್ವಾಹಾರ್ಥವಾಗಿ ಬುಕ್ಕ
72. ರಾಯರು ಸಂಕಲ್ಪಿಸಿ ಮಾದರಸರಿಗೆ ನಿರೂಪವಕೊಟ್ಟು ಕಳುಹಿ ಕಿಕುಂ
73. ದದ ನಾಡೊಳಗಣ ಮಸಿ(ದ?)ಕೆಯ ಗೌಡನು ಅವಕೆಉಳ್ಳ ಕುಳವನು ಕಡಿ
74. ಸಿ ಸಮರ್ಪಣೆಯ ಮಾಡಿದರು ಆ ಗೌಡತೆರುವ ವರಹ ಗ ೨೯೪ ಪ ೪ ಣ
75. ದವಳಗೆ ಗೌಡುಂಬಳಿ ಗ ೩೦ ಪ್ರದತ್ತಮಾಗಲು ಗ ೪೨ ಉಭಯಂ ೭೨ ನುಳಿಯೆ
76. ಶುಧಗ ೨೨೨ ಪ ೪ ಣ ಮತ್ತೆ ತಾವು ತಂಮ ಕುಮಾರ ಚಿಕ್ಕ ಬುಕ್ಕರಾಯಂ
77. ಗೆ ಅರಗದ ರಾಜ್ಯವ ಕೊಟ್ಟಂತೆ ಆತನೂ ತಂನ ಶಿಶ್ರೂಷೆಯಂ ನಡಉ
78. ತ್ತಂಯಿರಬೇಕೆಂದು ಕಿಕುಂದದ ನಾಡೊಳಗಣ ಹುಲುಗಾರನು ಆ ನಾಡ
79. ಹರವರಿಗಳ ಗ ೩೦ ವಳಗೆ ಮೊರಟೆ ಸುಂಕದಲ್ಲಿ ಕೆಸಲೂರು ಜಗದಾಳು ಹರವೂರು
80. ಹಿರಿಯಕೊಡನಾಡವಳಗಣ ಹೊರವಂಟೂರು ಹರವರಿ ಅಂತುಹರವರಿ
81. ಗಳು ೬ ನು ಅದಕ್ಕೆಉಳ್ಳಕುಳವನು ಕಡಿದು ಸಮರ್ಪಿಸಿದನು ।
82. ಯಿದರೊಳಗೆ ಹುಲುಗಾರು ತೆರುವದು ವರಹಗ ೧೬೮ ಪಣ ೩॥
83. ರೊಳಗೆ ಗೌಡುಂಬಳಿ । ಉಡುಗೊರೆ । ತತ್ಸಂವತ್ಸರದಲ್ಲು ಬಿ
84. ಟದುಕೂಡಿ ಗ ೨೮ ಪ ೩॥ ನುಳಿಯೆ ಶುಧವರಹಗ ೧೪೦
85. ಹರವರಿಗಳವಳಗೆ ಮೊರಟ ತೆರುವದು ಭತ್ತದಿಂದ ಗ ೧೨ ಪ ೫ ಮೇಲು ಹೊಂ
86. ನು ೨ ಉಭಯಂಗ ೧೪ ಪಣ ೫ ಸುಂಕದಲ್ಲಿ ಕೆಸಲೂರು ಯರಡುಕೂಡಿ ತೆ
87. ರುವದು ಭತ್ತದಿಂದ ಗ ೭ ಮೇಲುಹೊಂನು ೨ ಉಭಯಂಗ ೯ ಜಗದಾ
88. ಳು ತೆರುವುದು ಭತ್ತದಿಂದ ಗ ೮ ಮೇಲುಹೊಂನು ಗ ೧ ಉಭಯಂಗ ೯
89. ಹರೂರು ತೆರುವದು ಭತ್ತದಿಂದ ಗ ೧೦ ಮೇಲುಹೊಂನು ಗ ೨ ಉಭ
90. ಯಂಗ ೧೨ ಹೊರವಂಟೂರು ತೆರುವದು ಭತ್ತದಿಂದ ಗ ೧೫ ಮೇಲು
91. ಹೊಂನು ಗ ೩ ಉಭಯಂಗ ೧೮ ಅಂತುಹರವರಿಗಳು ಕೂಡಿ
92. ಗ ೬೨ ಪ ೫ ಹುಲುಗಾರುಕೂಡಿ ಗ ೨೦೨ ಪ ೫ ಮಸಿಕೆಯ ಗೌ
93. ಡು ಕೂಡಿ ಗ ೪೨೪ ಪ ೯॥ ಯಿವಷ್ಟನು ಶ್ರೀ ವಿದ್ಯಾರಣ್ಯ ಶ್ರೀಪಾ
94. ದಂಗಳಿಗೆ ನಾವು ಸಮರ್ಪಿಸಿದ ಮರಿಯಾದೆಯಲ್ಲಿಯೇ ಅವ
95. ರು ತಾವು ತಂಮ ಸಂನಿಧಿಯಲ್ಲಿ ಯಿಹ ಯತಿಗಳು ಶ್ರೋತ್ರಿ
96. ಯರುಗಳು ಶಿಶ್ರೂಷೆಯ ಮಾಡಿಕೊಂಡಿಹ ಬ್ರಾಂಹ್ಮರುಗಳು ಅವ
97. ರುಗಳ ಕುಟುಂಬಗಳು ಯಲ್ಲರ ನಿರ್ವಾಹಕ್ಕೋಸ್ಕರ ವಿನಿಯೋ
98. ಗಿಸ್ತರು ಯಿಂತು ಹಿರಿಯ ಹರಿಯಪ್ಪೊಡೆಯರು ಬು
99. ಕ್ಕಂಣ ವಡೆಯರು ನಮ್ಮ ಕುಮಾರ ಚಿಕ್ಕರಾಯನು ಶೃಂಗೇ
100. ರಿಯ ಮಠಕೆ ಸಮರ್ಪಿಸ್ತ ಯೀ ಸ್ಥಳಂಗಳೆಲ್ಲವನು ಆ
101. ವಕ್ಕವಕ್ಕೆ ಉಳ್ಳಕುಳಂಗಳನು ಕಡಿದು ಯೀಸ್ಥಳಂ

102. ಗಳ ಚತುಃಸೀಮೆಯೊಳಗುಳ್ಳ ಜಲಪಾಷಾಣ ನಿಧಿನಿಕ್ಷೇಪ
103. ಮೊದಲಾದ ಅಷ್ಟಭೋಗತೇಜಃ ಸ್ವಾಮ್ಯಂಗಳು ಆ ಮಠ ಶಿಶ್ರೂ
104. ಷೆಗೆ ಸಲುವಹಾಗೆ ಕೊಟ್ಟಿದ್ದರಾಗಿ ಯೀ ತಂಮಧರ್ಮ ಆ
105. ಚಂದ್ರಾರ್ಕಸ್ಥಿರವಾಗಿ ನಡಉತ್ತಂಯಿಃರಬೇಕೆಂಬಡಕ್ಕೆ ಶ್ರೀಮ
106. ತ್ಪರಮಹಂಸಪರಿವ್ರಾಜಕಾಚಾರ್ಯರು ಶ್ರೀವಿದ್ಯಾರಣ್ಯ ಶ್ರೀಪಾದಂ
107. ಗಳ ಶ್ರೀಚರಣ ಸಂನಿಧಿಯಲ್ಲಿ ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ರಾಜ ಪ
108. ರಮೇಶ್ವರ ವೀರಶ್ರೀಹರಿಹರ ಮಹಾರಾಯರುಗಳು ಸಮರ್ಪಿ
109. ಸಿದ ತಾಂಮ್ರಶಾಸನ ॥ ಆಭಾರತೀ ಶ್ರೀತೀರ್ಥ ಶ್ರೀಪಾದಂಗಳು ವಿನಿಯೋಗ
110. ವ ಮಾಡಿದ ಆರುನೂರು ಹೊನ್ನಿನ ಸ್ಥಳದ ನೂರಯಿಪ್ಪತ್ತು ಉತ್ತಿಗಳ
111. ಬ್ರಾಂಹ್ಮರ ಗೋತ್ರನಾಮಗಳ ವಿವರಗಳ ಬರದುಃ ಚಿದ್ರುವಳ್ಳಿಭಾಗತೆ
112. ರುವದು ಆನಾಡಕುಳ ಗ ೬೫ ಕಂಪ್ರತಿ ಕುಳಗ ೧ ಕಂಗ ೩ ಪ ೬॥ =
113. ಲೆಖ್ಖದಲು ಗ ೨೮೨ ರೊಳಗೆ ಆಚಿದ್ರುವಳ್ಳಿಯ ಸೋಮೇಶ್ವರ ದೇವರ ನಂದಾ
114. ದೀವಿಗೆಗೆ ಗ ೬ ಭಾರತೀ ತೀರ್ಥ ಶ್ರೀಪಾದಂಗಳು ಪಂಡರಿ ದೇವಗಳಿಗೆ ಕೊಡಿಸಿ
115. ದು ಗ ೬ ಆ ನಾಡವರ ಉಂಬಳಿ ಗ ೩೦ ಅಂತು ಗ ೪೨ ನುಳಿಯೆಶುಧ
116. ಗ ೨೪೦ ಕಂ ಉತ್ತಿ ೪೮ ಕೆಲನಾಡವಳಗಣ ಹೆಡಲಿಭಾಗಿಯ ಕುಳ
117. ಗ ೬೫ ಕಂಪ್ರತಿಕುಳ ಗ ೧ ಕಂ ವರಹಾಗಳ ಲೆಖ್ಖದಲು ಗ ೩೦೦ ರೊ
118. ಳಗೆ ಸಿಂಹ್ವಗಿರಿಯ ಚತುರ್ಮೂರ್ತಿವಿದ್ಯೇಶ್ವರ ದೇವರಿಗೆ ಗ ೧೫ ಪಾಂಡ
119. ವರಿಗೆ ಗ ೩೦ ಪ ೪ ಆನಾಡವರ ಉಂಬಳಿಗ ೫೦ ಅಂತು ಗ ೯೫ ಪ ೪ ನು
120. ಳಿಯೆ ಶುಧ ಗ ೨೦೪ ಪ ೬ ಕಂ ಪಣ ನಾಲ್ಕು ಕೊರತೆಯಾಗಿ ಉತ್ತಿಗಳು ೪೧
121. ಚಿಕ ಕೊಡನಾಡವಳಗಣ ನಾರವೆಹರವರಿತೆರುವ ಗ ೬೩ ರೊಳಗೆ
122. ಶ್ರೀಪಾದಂಗಳು ಆಊರವರಿಗೆ ಬಿಟದು ಗ ೨ ಪ ೫ ನುಳಿಯೆಶುಧ ಗ ೬೦
123. ಪ ೫ ಕಂಉತ್ತಿ ೧೪ ಮೇಲುಪಣ ೫ ನು ಹೆಡಲಿಭಾಗಿಯ ಉತ್ತಿವಂತರಿಗೆ ಸಲುವ ಯೀ
124. ಕಿಕುಂದದ ನಾಡ ಹರವರಿಗಳ ವಳಗಣ ಮಂಡನಾಡು ತೆರುವದು ಗ ೪೮ ಕಂ
125. ಶ್ರೀಪಾದಂಗಳು ಆಊರವರಿಗೆ ಬಿಟದು ಗ ೩ ನುಳಿಯೆಶುಧ ಗ ೪೫ ಕಂಉ
126. ತ್ತಿ ೯ ಆಕಿಕುಂದದ ನಾಡವಳಗಣ ಬೋಳೂರಹರವರಿ ತೆರುವದು ಗ ೧೩ ರ
127. ವೊಳಗೆ ಬಿಟದು ಪ ೫ ನುಳಿಯೆ ಶುಧ ಗ ೧೨ ಪ ೫ ಕಂಉತ್ತಿ ೨॥ ಆನಾಡ
128. ವಳಗಣ ಅರಿಸಿನವಳ್ಳಿಯ ಹರವರಿತೆರುವಬು ಗ ೬ ರೊಳಗೆ ಶ್ರೀಪಾದಂಗಳು
129. ಸೂರಪ್ಪಂಗಳಿಗೆ ಬಿಟದು ಗ ೧ ನುಳಿಯೆಶುಧ ಗ ೫ ಕಂ ಉತ್ತಿ ೧ ಆಕೆಲನಾಡ
130. ವೊಳಗಣ ಹೊಂನಳೆಭಾಗಿಯ ಕುಳಗ ೬೫ ಕಂಪ್ರತಿಕುಳ ೧ ಕಂಗಳ ಪ ೧।।। ತಾ
131. ರ ೧॥ ಲೆಖ್ಖದಲು ಕುಳಗ ೬೫ ಕಂವರಹಾಗ ೩೧೩ ಪ ೫ ರೊಳಗೆ ಆನಾಡವ
132. ರಉಂಬಳಿ ಗ ೬೧ ನುಳಿಯೆ ಶುಧ ಗ ೨೫೨ ಪ ೫ ರೊಳಗೆ ೧೨೦ ಉತ್ತಿಗಳ
133. ಕೊರತೆಗೆ ಉತ್ತಿಗಳು ೪॥ ಗ ೨೨ ಪ ೫ ಅಂತು ಗ ೬೦೦ ಕಂಉತ್ತಿ ೧೨೦ ನು
134. ಶ್ರೀ ವಿದ್ಯಾಶಂಕರದೇವರ ಪ್ರತಿಷ್ಠಾಕಾಲದಲು ಶ್ರೀಪಾದಂಗಳು ಅಗ್ರಹಾರವಾಗಿ
135. ಮಾಡಿದ್ದರಾಗಿ ಬ್ರಾಂಹ್ಮರುಗಳಿಗೆ ಆಚಂದ್ರಾರ್ಕಸ್ಥಾಯಿಯಾಗಿ ನಡದುಬಹು
136. ದು ಆ ಮಹಾಜನಂಗಳಿಗೆ ಈ ಶಾಸನವ ಬರದಾಗ ವಿಭಾಗವಮಾಡಿಕೊಟ್ಟ ತಂ
137. ಮ ತಂಮ ಹಳ್ಳಿಗಳ ವಳಗಣ ನಷ್ಟತುಷ್ಟಿಯೇನು ಉಂಟಾದಡಂ ಅನುಭೋಗ ಪ್ರಮಾ
138. ಣದಲ್ಲಿ ತಾವೇ ಅನುಭವಿಸುವರು ಪ್ರಥಮಾದಾಯ ಗ ೯೨೮ ರೊಳಗೆ ಉತ್ತಿಗ
139. ಳಿಗೆ ಗ ೬೦೦ ನುಳಿಯೆ ಮಿಕ್ಕ ಗ ೩೨೮ ಕಂಬಿಟದು ಗಿಣಿಕಲ್ಲಿಗೆ ಗ ೪ ಮಂ
140. ಡನಾಡಿಂಗೆ ಗ ೩ ಅರಿಸಿನವಳ್ಳಿಗೆ ಗ ೧ ಬೋಳೂರಿಗೆ ಪ ೫ ಅಂತು ಬಿಟದು
141. ಗ ೮ ಪ ೫ ನುಳಿಯೆ ಶುಧ ಗ ೩೧೯ ಪ ೫ ಕಂ ವಿನಿಯೋಗದ ವಿವರ ।

142. ಸಿಂಹ್ವಗಿರಿದೇವರಿಗೆ ಗ ೧೫ ಪಾಂಡವರಿಗೆ ಗ ೩೦ ಪ ೪ ಅಂತು ಗ ೪೫ ಪ ೪ ನು
143. ಳಿಯೆ ಶುಧ ಗ ೨೭೪ ಪ ೧ ಕಂಸ್ಥಳ ವಿವರ ಹೊಂನವಳಿಯುಧಾಗಿಯಲ್ಲಿ ಉತ್ರ್ತಿಗಳಿ
144. ಗೆ ಕೊಟುಮಿಕ್ಕ ಗ ೨೩೦ ರೊಳಗೆ ಶಂಕರಪುರದ ದೇವರ ಉಪಹಾರ ಕಂ ಯೀ ಉಪ
145. ಹಾರವ ಮಾಡುವವರಿಗೆ ಗ ೫ ನುಳಿಯೆ ಶುದ ಗ ೨೨೫ ಗಿಣಿ ಕಲ್ಲ ಗದೆಗಳಳ
146. ಉಭಯಂಗ ೨೬೯ ಪ ೧ ಶ್ರೀ ವಿದ್ಯಾಶಂಕರ ದೇವರು ಪೇರಾಡದೇವಸ್ತಾನಗಳಿಗೆ ಯ
147. ತಿಗಳ ಭಿಕ್ಷ ಮಠದ ವ್ರಯುಕ್ಕೆಯುಂ ಶಿಶ್ರೂಷಕರಿಗೆಯುಂ ಶ್ರೀಪಾದಂಗಳು ವಿನಿ
148. ಯೋಗಿಸ್ತರಾಗಿ ಆ ಮರಿಯಾದಿಯಲ್ಲಿಯೇ ಎಂದೆಂದಿಗಂ ನಡ
149. ವಹಾಂಗೆ ಸಮರ್ಪಿಸಿ ಕೊಟ್ಟ ತಾಮ್ರಶಾಸನ

ಶ್ರೀ ವಿರೂಪಾಕ್ಷ.

Transliteration.

1. śrî Gaṇâdhipatayê namaḥ namas tunga śiraś-chumbi-chandra-châ-
2. mara-châravê trailôkya nagarârambha-mûlastambhâya Śambha-
3. vê | jayaty anâdinidhanaḥ śrîmân svachchhanda-Sûkaraḥ ya-
4. sya daṃshṭrâ-mṛiṇâḷêna dadhrê bhûtaḷapankajaṃ | Vidyâtîrtha-
5. yatîndrô'yaṃ atiśêtê divâkaraṃ | tamô harati yat puṃsâ-
6. ṃ aṃtar bahir aharniśaṃ | vâchâḷaṃ kurutê mûkaṃ mûkaṃ
7. vâchâḷapungavaṃ | Vidyâraṇyagurôś chitraṃ charitraṃ Chatu-
8. rânanât | Bhâṭṭaṃ saṃghaṭṭayantaṃ kaṭuraṭana-paṭuṃ
9. Târkikaṃ mûrchhayantaṃ Bauddhân uddhârayantaṃ Ksha-
10. paṇaka-phaṇitiṃ tûrṇaṃ âchûrṇayantaṃ uddaṃḍaṃ
11. khaṃḍayantaṃ samiti Gurumataṃ tatvam Advaitayan-
12. taṃ Chârvâkaṃ kharvayantaṃ bhajata yatipatiṃ Bhâ-
13. ratî-tîrtha-saṃjñaṃ | bhûtâ yê bhûmipâlâ Ravi-Śaśi-ku-
14. lajâ bhâvinô bhâvayantaḥ sarvais taiḥ prârthanîya-
15. pravara-guṇagaṇaḥ satyasandhô vadânyaḥ bramhaṇyô râja-
16. râjô vimata-nṛipa-tamas-tôma-vidhvaṃsa-Śûryaḥ saddharmô-
17. nmêshagôptâ jayati padajushâṃ śrînidhir Bukka-bhûpaḥ | nṛi-
18. tyad-diggaja-karṇa-tâḷa-marutâ yasya pratâpânalaḥ pramlânî-
19. kurutê virôdhi-vanitâlaṃkâra-patrâṃkurân | dhîrô'yaṃ Ka-
20. likâla-durvilasita-prastâva-sarvaṃkashaḥ puṇyaślôkaśirô-
21. maṇir Hariharô râjâ sahasraṃ sukhî | vijitârâti-vrâtô
22. vîra-śrî Harihara-kshamâdhîśaḥ | dharma-bramhâdhvanyaḥ Kaliṃ svacha-
23. ritêna Kṛitayugaṃ kurutê | svasti śrî jayâbhyudaya-
24. Śâlivâhana śakavarshagaḷu sâvirada-munnûra-yara-
25. ḍu (1302) anaṃtarada Raüdri-saṃvatsarada Mârgaśira
26. śu 1 Sômavâradallu svasti śrîmatu râjâdhirâja râja-
27. paramêśvara śrî vîra Harihara-mahârâyaru Śṛiṇgêriya-
28. lli naḍaüttam idda tamma dharma âchandrârka sthira vâ [gi]
29. naḍaüttaṃ irabêkendu samarpisi koṭṭa tâmraśâ-

30. sana-kramaventendare ! Hiriya Hariyappoḍeyaru
31. Hoyisaṇa-dêśadalli pruthvîrâjyava mâḍuttaṃ yiralu
32. Pârthiva-saṃvatsarada Phâlguṇa ba 1 û Guruvâradallu â Hariya-
33. ppa-vaḍeyara tammaṃdaru Mârappa-vaḍeyaru aḷiya
34. Billappa Ḍaṇâyakaru Sṛingêrige śrî Vidyâtîrtha-śrî-pâdaṃ-
35. gaḷa namaskârake bandu śrî Bhâratî-tîrtha-śrîpâdaṃgaḷa sanni-
36. dhiyalli yidda yatigaḷu śrôtrugaḷu śishrûsheya mâḍi-
37. koṇḍu yiha brâṃharugaḷu avarugaḷa kuṭuṃbaṃ-
38. gaḷu ellara ṅirvâha nimittavâgi â Hariyappa-va-
39. ḍeyara nirûpadinda Sâtaḷige-nâḍa mêlubhâgiyoḷaga-
40. ṇa Kelanâḍinge uḷḷa modala kuḷa ga 150 nu kaḍidu â-Ke-
41. lanâḍanu samarpistaru adake baḷi sahita varaha
42. ga 502 pa 5 matte Bukkarâyaru Manmatha-saṃvatsarada Phâlgu-
43. ṇa śu 1 û Mangaḷavâradallu Śṛingêrige Hiriya-
44. śrîpâdaṃgaḷa namaskârake bandâga Śâtaḷigenâḍa mêlu-
45. bhâgiyoḷagaṇa Kelavaḷḷi bhâgiyanu Kikundada nâ-
46. ḍa haravarigaḷa vaḷage Giṇikallu Bôḷûru Maṇḍa-
47. nâḍu Arisinavaḷḷi Chikka Koḍanâḍa vaḷagaṇa Nârave antu
48. haravarigaḷu 5 nu kuḷava kaḍidu samarpisideü idaravaḷage Kela-
49. vaḷḷi-sthaḷada modalu kuḷa ga 75 adakke baḷi sa 12 varahâ ga 240
50. haravarigaḷa vaḷage haṇavige vandu salage bhattada aghadalu Giṇi-
51. kallu teruvadu bhattadinda teruvadu ga 44 mêlu honnu ga 4
52. ubhayaṃ ga 48 Bôḷûru teruvadu bhattadinda ga ‖ mêlu-honnu
53. ga 2 ubhayaṃ ga 13 Maṇḍanâḍu teruvadu bhattadinda ga 44 mêlu-
54. honnu ga 4 ubhayaṃ ga 48 Arisinavaḷḷi teruvadu bhattadinda ga 5 mê-
55. lu honnu ga 1 ubhayaṃ ga 6 Nârave teruvadu bhattadinda ga 56 pa 5
mêlu
56. honnu ga 14 ubhayaṃ ga 70 pa 5 antu aidu haravarigaḷu kûḍi
57. ga 185 pa 5 antu Kelavaḷḷiya sthaḷadalliyuṃ haravarigaḷalliyuṃ
58. kûḍi Bukkarâyaru âga samarpisidu ga 425 pa 5 Kelanâḍu kû-
59. ḍi varahâ ga 928 yidara vaḷage śrî Bhâratî-tîrthaśrîpâdaṃgaḷu śrî Vi-
60. dyâ-śaṃkara-dêvara pratishṭhâ-kâladalli ga 600 varahânnu prati urutti 1
61. kaṃ varahâ ga 5 mariyâdeyalli nûrayippattu uruttiyanu mâ-
62. ḍi brâṃharige viniyôgistaru mikkadu ga 328 nu śrî Vidyâ-śaṃkara-dê-
63. varu mêlâda yallâ dêvarugaḷa śrî-kâryanimittavâgiyû taṃ-
64. ma sishyarâgi idda yatigaḷu śrôtrugaḷu śiśrûshakarâgidda brâṃ-
65. hmarugaḷu avara kuṭuṃbaṃgaḷu yivarellara nirvâhârthavâgi-
66. yuṃ viniyôgistaru matte Bukkarâyaru hiriya-śrîpâdaṃgaḷa ni-
67. rûpavanû taṃma binnavattaḷeyanû Vârâṇasige kaḷuhi śrî Vidyâraṇya-
68. śrî-pâdaṃgaḷanu Virûpâkshake bijaya-mâḍisida kelavu-dinadindaṃ-

69. mêle Śṛingêrige bijayamâḍisidante â Vidyâraṇya-śrî-pâdaṃgaḷa saṃ-
70. nidhiyalli yidda yatigaḷu śrôtrugaḷu śuśrûsheya mâḍuva brâṃ-
71. hmarugaḷu avara kuṭumbaṃgaḷu yallara nirvâhârthavâgi Bukka-
72. râyaru saṃkalpisi Mâdarasarige nirûpava koṭṭu kaḷuhi Kikun-
73. dada nâḍoḷagaṇa Masikeyagauḍanu avake uḷḷa kuḷavanu kaḍi-
74. si samarpaṇeya mâḍidaru â-gauḍa teruva varaha ga 294 pa 4 ṇa-
75. davaḷage gauḍumbaḷi ga 30 pradattamâgalu ga 42 ubhayaṃ ga 72 nuḷiye
76. śudha ga 222 pa 4 ṇa matte tâvu taṃma kumâra Chikka-Bukkarâyaṃ-
77. ge Aragada râjyava koṭṭaṃte âtanû tanna śiśrûsheyaṃ naḍaü-
78. ttaṃ yirabêkendu Kikundada nâḍoḷagaṇa Hulugâranu â-nâḍa
79. haravarigaḷa ga? 30 vaḷage Moraṭe Sunkadalli Kesalûru Jagadâḷu
Haravûru
80. Hiriya Koḍanâḍa vaḷagaṇa Horavaṇṭûru-haravari antu haravari-
81. gaḷu 6 nu adakke uḷḷa kuḷavanu kaḍidu samarpisidanu
82. yidaroḷage Hulugâru teruvadu varaha ga 168 paṇa 3½
83. roḷage gauḍuṃbaḷi uḍugore tat-saṃvatsaradallu bi-
84. ṭadu kûḍi ga 28 pa 3½ nuḷiye śudhavaraha ga 140
85. haravarigaḷa vaḷage Moraṭe teruvadu bhattadinda ga 12 pa 5 mêluhon-
86. nu 2 ubhayaṃ ga 14 paṇa 5 Sunkadalli Kesalûru yaraḍu kûḍi te-
87. ruvadu bhattadinda ga 7 mêlu-honnu 2 ubhayaṃ ga 9 Jagadâ-
88. ḷu teruvadu bhattadinda ga 8 mêlu-honnu ga 1 ubhayaṃ ga 9
89. Harûru teruvadu bhattadinda ga 10 mêlu-honnu ga 2 ubha-
90. yaṃ ga 12 Horavaṇṭûru teruvadu bhattadinda ga 15 mêlu-
91. honnu ga 3 ubhayaṃ ga 18 antu haravarigaḷu kûḍi
92. ga 62 pa 5 Hulugâru kûḍi ga 202 pa 5 Masikeyagau-
93. ḍu kûḍi ga 424 pa 9 yivashṭanu śrî Vidyâraṇya-śrîpâ-
94. daṃgaḷige nâvu samarpisida mariyâdeyalliyê ava-
95. ru tâvu taṃma sannidhiyalli yiha yatigaḷu śrôtri-
96. yarugaḷu śiśrûsheya mâḍikoṇḍiha brâṃhmarugaḷu ava-
97. rugaḷa kuṭuṃbagaḷu yallara nirvâhakkôskara viniyô-
98. gistaru yintu Hiriya Hariyappoḍeyaru Bu-
99. kkaṇṇa-vaḍeyaru namma kumâra Chikkarâyanu Śṛingê-
100. riya maṭhake samarpista yî sthaḷaṃgaḷellevanu a-
101. vakkavakke uḷḷa kuḷaṃgaḷanu kaḍidu yî-sthaḷaṃ-
102. gaḷa chatuḥsîme yoḷaguḷḷa jala pâshâṇa nidhi nikshêpa
103. modalâda ashṭabhôga têjaḥ-svâmyaṃgaḷu â maṭha-śiśrû-
104. shege saluvahâge koṭṭiddarâgi yî taṃma dharma â-
105. chandrârka-sthiravâgi naḍa-üttaṃ yirabêkembadakke śrîma-
106. t parama-haṃsa parivrâjakâchâryaru śrî Vidyâraṇya-śrî-pâdaṃ-
107. gaḷa śrî-charaṇa-sannidhiyalli śrîmad râjâdhi-râja râjapa-

108. ramêśvara vîra śrî Harihara-mahârâyaru samarpi-
109. sida tâmmra-śâsana ‖ â Bhâratî-śrî-tîrtha-śrîpâdaṃgaḷu viniyôga-
110. va mâḍida ârunûru honnina sthaḷada nûra-yippattu uruttigaḷa
111. brâmhara gôtranâmagaḷa vivaragaḷa baradu Chidruvaḷḷi-bhâga te-
112. ruvadu â-nâḍa kuḷa ga 75 kaṃ prati kuḷa ga 1 kaṃ ga 3 pa $7\frac{10}{16}$
113. lekhkhadalu ga 282 roḷage â Chidruvaḷḷiya Sômeśvaradêvara nandâ-
114. dîvigege ga 6 Bhâratîtîrtha-śrîpâdaṃgaḷu Paṇḍaridêvagaḷige koḍisi-
115. du ga 6 â nâḍavara umbaḷi ga 30 antu ga 42 nuḷiye śudha
116. ga 240 kaṃ urutti 48 Kelanâḍa vaḷagaṇa Heḍali-bhâgiya kuḷa
117. ga 75 kaṃ pratikuḷa ga 1 kaṃ varahâ ga 4 lekhkhadalu ga 300 ro-
118. ḷage Siṃhvagiriya Chatur-mûrti-vidyêśvara-dêvarige ga 15 Pâṇḍa-
119. varige ga 30 pa 4 â-nâḍavara uṃbaḷi ga 50 antu ga 95 pa 4 nu-
120. ḷiye śudha ga 204 pa 6 kaṃ paṇa nâlku korateyâgi uruttigaḷu 41
121. Chika Koḍanâḍa vaḷagaṇa Nârave haravari teruva ga 73 roḷage
122. śrîpâdaṃgaḷu â ûravarige biṭadu ga 2 pa 5 nuḷiye śudha ga 70
123. pa 5 kaṃ urutti 14 mêlupaṇa 5 nu Heḍali-bhâgiya uruttivantarige saluva [du] yî
124. Kikundada-nâḍa haravarigaḷa vaḷagaṇa Maṇḍanâḍu teruvadu ga 48 kaṃ
125. śrîpâdaṃgaḷu â ûravarige biṭadu ga 3 nuḷiye śuḍha ga 45 kaṃ uru-
126. tti 9 â Kikundada-nâḍa vaḷagaṇa Bôḷûra haravari teruvadu ga 13 ra
127. voḷage biṭadu pa 5 nuḷiye śudha ga 12 pa 5 kaṃ urutti $2\frac{1}{2}$ â-nâḍa
128. vaḷagaṇa Arisinavaḷḷiya haravari teruvadu ga 6 roḷage śrîpâdaṃgaḷu
129. Sûrappaṃgaḷige biṭadu ga 1 nuḷiye śudha ga 5 kaṃ urutti 1 â Kelanâḍa-
130. voḷagaṇa Honnaḷe-bhâgiya kuḷa ga 75 kaṃ pratikuḷa 1 kaṃ ga 4 pa $1\frac{3}{4}$ tâ-
131. ra $1\frac{1}{2}$ lekhkhadalu kuḷa ga 75 kaṃ varahâ ga 313 pa 5 roḷage â-nâḍava-
132. ra uṃbaḷi ga 61 nuḷiye śudha ga 252 pa 5 roḷage 120 uruttigaḷa
133. koratege uruttigaḷu $4\frac{1}{2}$ ga 22 pa 5 antu ga 600 kaṃ urutti 120 nu
134. śrî Vidyâśankara-dêvara pratishṭhâkâladalu śrîpâdaṃgaḷu agrahâravâgi
135. mâḍiddarâgi brâmharugaḷige â-chandrârka- sthâyiyâgi naḍadu bahu-
136. du â mahâjanaṃgaḷige î-śâsanava baradâga vibhâgava mâḍi koṭu taṃ-
137. ma taṃma haḷḷigaḷa vaḷagaṇa nashṭa tushṭi yênu uṇṭâdaḍaṃ anubhôga pramâ-
138. ṇadalli tâvê anubhavisuvaru prathamâdâya ga 928 roḷage uruttiga-
139. ḷige ga 600 nuḷiye mikka ga 328 kaṃ biṭadu Giṇikallige ga 4 Maṃ-
140. ḍanâḍiṃge ga 3 Arisinavaḷḷige ga 1 Bôḷûrige pa 5 antu biṭadu
141. ga 8 pa 5 nuḷiye śudha ga 319 pa 5 kaṃ viniyôgada vivara
142. Siṃhvagiridêvarige ga 15 Pâṇḍavarige ga 30 pa 4 antu ga 45 pa 4 nu-
143. ḷiye śudha ga 274 pa 1 kaṃ sthaḷa-vivara Honnavaḷiya bhâgiyalli uruttigaḷi-

144. ge koṭu mikka ga 230 roḷage Śamkara-purada dêvara upahârakaṃ yî upa-
145. hârava mâḍuvavarige ga 5 nuḷiye śudha ga 225 Giṇikalla gade ga 44
146. ubhayaṃ ga 269 pa 1 śrî Vidyâśaṃkara-dêvaru mêlâda dêvastânagaḷige ya-
147. tigaḷa bhiksha maṭhada vrayakkeyuṃ śiśrûshakarigeyuṃ śrî-pâdaṃgaḷu vini-
148. yôgistarâgi â mariyâdiyalliye endendigaṃ naḍa-
149. vahâinge samarpisi koṭṭa tâmra-śâsana śrî Virûpâksha

Translation.

LL. 1-4.

Obeisance to Śrî Gaṇâdhîpati, (The usual stanza in praise of Śambhu). Victorious is the great Being who has become a Boar out of his own will and who has neither beginning nor end and who bore the lotus, the earth, by the stalk, his tusk.

LL. 5-13.

Vidyâtîrtha, the lord of ascetics, surpasses the sun by his ability to remove both the internal and external darkness of men both day and night. Vidyâraṇya's feats are more wonderful than those of Brahma, seeing that he can make the eloquent dumb and the dumb the most eloquent. Worship the great ascetic named Bhâratîtîrtha who breaks the doctrines of Bhâṭṭa (Kumârila), who makes the logicians (followers of the Tarka school) skilled in eloquent discourses (kaṭu-raṭana-paṭu) faint, who tosses up (uddhârayantam) the Bauddhas (the followers of Buddha), who reduces to powder in no time the teachings of the Kshapaṇakas (Jainas), who demolishes in assemblies the powerful doctrines of Guru (the Prâbhâkara school), who cuts short the Chârvâkas and who establishes the Advaita doctrine.

LL. 13-17.

Victorious is the king Bukka, a treasure to the dependants, whose excellent qualities are worthy to be emulated by the past, present and future kings of the solar and lunar races, who is truthful, munificent, kind to Brahmans, who is a king of kings, a sun in destroying the masses of darkness, the hostile kings and a protector at all times of pure *dharma*.

LL. 18-23.

May the king Harihara live happily for a thousand years, who is possessed of the fire of prowess which blown into flames by the fan of the constantly moving ears of the elephants of the cardinal points causes the leaf ornaments (of painting) of the wives of hostile kings fade, who is bold and who removes completely the wicked acts due to Kali age and who is a crest-jewel of the virtuous. The valiant king Harihara has defeated the hosts of enemies, is a traveller in the path of dharma and Brahma and converts Kali-yuga into Kṛita-yuga by his pure conduct.

LL. 24-30.

Be it well. When the year 1302 of increasing prosperity of the Śâlivâhana era elapsed, in the year Raudri, on the 1st lunar day of the bright half of Mârgaśira corresponding to Monday, the illustrious king of kings, supreme among kings, śrî Vîra Harihara mahârâya granted this copper śâsana in order that the charities which were being conducted by him in Śṛingêri might continue for as long as the moon and sun endure:—

LL. 30-42.

During the reign of Hiriya Hariyappoḍeyar (Harihara I) in Hoysaṇa-dêśa, his younger brother Mârappa Vodeyar and *aḷiya* (son-in-law) Billappa-daṇâyaka went to Śṛingêri to pay respects to Śrî Vidyâtîrtha-śrîpada on Thursday, the 1st lunar day of the dark half of Phâlguna in the year Pârthiva and under the orders (nirûpa) of the said Hariyappa Vaḍeyar granted Kelanâḍ after dividing lands of the original revenue value of 150 gadyâṇas in Kelanâḍu situated in the upper regions (mêlubhâgi) of the Sâtaḷige-nâḍ in order to provide for the livelihood of the ascetics and disciples (śrôtru), in the *sannidhi* (lit. presence: here meaning the matt or portion of a matt) of Śrī Bhâratîtîrtha-śrîpâda and of the attendant Brahmans and their families. The total revenue value (present) of the lands inclusive of *baḷi* (tax?) is 502 gadyâṇas and 5 paṇas.

LL. 42-58.

Afterwards Bukkarâya, when he came to pay respects to the senior guru (hiriya-śrîpâdangaḷ) on Tuesday 1st lunar day of the bright half of Phâlguna in the year Manmatha granted Kelavaḷḷi-bhâgi (lands forming Kelavaḷḷi division) in the upper regions of Sâtaḷige-nâḍ and also the following out of the *haravaris* (hamlets?) of Kikunda-nâḍ namely Giṇikal, Bôḷûru, Maṇḍanâḍ, Arisinavaḷḷi; and in Chikka Kôḍanâd the haravari named Nârave, altogether 5 haravaris after dividing their lands from the rest.

Out of this the lands of the original revenue value of 75 gadyâṇas in Kelavaḷḷi-sthala now produce with the *bali* (of 12 varahas?) an annual revenue of 240 varahas Among the *haravaris* (hamlets) Giṇikal produces 44 gadyâṇas as the equivalent of the tax paid in the form of paddy at the price of 1 haṇa for a salage of paddy and 4 gadyâṇas as super-tax (*mêluhonnu*): total revenue 48 gadyâṇas (from Giṇikal). Bôḷûr produces 11 gadyâṇas from paddy and 2 gadyâṇas from *mêluhonnu*, total 13 gadyâṇas; Maṇḍanâḍ brings 44 gadyâṇas from paddy and 4 from *mêluhonnu*, total 48 gadyâṇas. Arisinavaḷḷi pays 5 gadyâṇas from paddy and 1 from *mêluhonnu*, total 6 gadyâṇas. Nârave brings 56 gadyâṇas and 5 panas from paddy and 14 gadyâṇas from *mêluhonnu*, total 70 gadyâṇas and 5 paṇas. The total revenue value of the 5 haravaris is 185 gadyâṇas and 5 paṇas. Altogether Bukkarâya granted lands at the time of the revenue value of 425 gadyâṇas and 5 paṇas both in Kelavaḷḷi-sthala and in 5 *haravaris*.

Adding to this the income of Kelâṇaḍû the total annual revenue value of the lands granted to the Śṛingêri Matt is 928 gadyâṇas.

LL. 59-65.

Out of this Śrî Bhâratîtîrtha-śrîpâda dividing the lands of the revenue value of 600 varahas into 120 vṛittis at the rate of 5 varahas for each vṛitti bestowed them upon Brahmans on the occasion of the consecration of the god Vidyâśankara; and granted the remaining lands of the revenue value of 328 varahas for the services in the Vidyâśankara and other temples and for the livelihood of the ascetics and other disciples of his and of the attendant Brahmans and their families.

LL. 66-76.

Subsequently Bukkarâya sent *a nirup* of Hiriya-śrîpâdangaḷ (senior guru) and his own *binnavattaḷe* (letter of request) to Benares and a few days after the return of Vidyâraṇya-śrîpâda to Virûpâksha (Hampe) took him to Śṛingêri and desirous of providing for the maintenance of the ascetics, disciples, attendant Brahmans and their families residing with Vidyâraṇya-śrîpâda issued a nirûpa to Mâdarasa directing him to grant (to Vidyâraṇya-śrîpâda) lands belonging to the gauḍa of Masike together with various items of income therefrom. Out of the revenue of 294 varahas and 4 paṇas due by the said gauḍa, deducting 30 varahas for the *gauḍumbaḷi* (lands granted rent-free for the office of gauḍa) and 42 varahas for previous grants all together amounting to 72 varahas there remains (for the Śṛingêri Matt) the revenue of 222 gadyâṇas and 4 paṇas.

LL. 76-93.

Afterwards when he gave the kingdom of Âraga to his son Chikka Bukkarâya, he too (Chikka Bukkarâya) in order that his services might continue (tanna śuśrûshe naḍavuttam irabêkendu) bestowed Hulugâr in Kikundanâḍ and also out of the 30 haravaris of the nâḍ, granted Moraṭe, Sunkadalli, Kesalûr, Jagadâḷ and Haravûr and the haravari of Horavanṭûr in Hiriya Koḍanâḍ, altogether the lands of 6 haravaris with all their income. Of those the (gross) revenue of Hulugâr is 168 gadyâṇas and 3½ paṇas. Deducting from this *gauḍumḍaḷi* and *uḍugore* (presents of cloth, etc.,) in the year amounting to 28 gadyâṇas, and 3½ paṇas, the net revenue is 140 gadyâṇas. Of the *haravaris*, the income of Moraṭe from paddy is 12 gadyâṇas and 5 paṇas and from mêluhonnu (miscellaneous income) is 2 gadyâṇas and the total revenue of Moraṭe is 14 gadyâṇas and 5 paṇas. Sunkadalli and Kesalûru both together have a revenue of 7 varahas from paddy and 2 varahas from *mêluhonnu*, altogether 9 varahas. The revenue of Jagadâḷu from paddy is 8 varahas, and the revenue of *mêluhonnu* 1 varaha, altogether 9 varahas. The revenue of Haravûru is 10 varahas from paddy and 2 varahas from *mêluhonnu* altogether 12 varahas. The revenue of Horavanṭûr from paddy is 15 varahas and from *mêluhonnu* 3 varahas, altogether 18 varahas. The total revenue from the

haravaris is 62 gadyâṇas and 5 paṇas; including Hulugâr the revenue is 202 gadyâṇas and 5 paṇas; taking also the revenue of the lands of the gauḍa of Masike the total revenue is 424 gadyâṇas and 9 paṇas.

LL. 93-97.

All these lands Vidyâraṇya-śrîpâda utilised, as desired by us while making the grant, in order to pay for the livelihood of the ascetics, disciples, attendant Brahmans and their families in his *sannidhi*.

LL. 98-109.

In order that these grants of land made by Hiriya Hariyappoḍeyar, Bukkaṇṇa Vaḍeyar, and our son (kumâra) Chikkarâya to the matt at Śṛingêri after fixing their revenues and bestowing for the service of the matt all the eight-fold powers of possession and rights of enjoyment including water springs, minerals, treasure on the surface or underground within the four boundaries of the lands, and also our own grants to the matt might continue for as long as the moon and sun endure—(we) *śrîmad râjâdhirâja râjaparameśvara śrî Vîra śrî Hariharamahârâya* granted this copper śâsana in the presence of *śrîmat paramahamsa parivrâjakâchârya* Śrî Vidyâraṇya-śrîpâda.

LL. 109-130 a.

Regarding the lands given away by the said Bhâratîtîrtha-śrîpâda of the revenue value of 600 varahas divided into 120 vṛittis, the names of the Brahmans who were given the vṛittis are written. The revenue of the portion of Chidruvaḷḷi (granted) is as follows:—Its lands whose original income was 75 varahas now pay 282 gadyâṇas at the rate of 3 varahas and 7 10/16 haṇas of the present revenue for 1 varaha of the original assessment. Out of this sum (282 gadyâṇas) 6 varahas have been set apart for a perpetual lamp for the god Sômêśvara of Chidruvalli, 6 varahas have been presented to Paṇḍaridêva by Bhâratîtîrtha-śrîpâda, 30 varahas for the umbaḷi (rent-free lands granted for the maintenance of an office) of the nâḍavar (officers of the nâḍ). Deducting the whole of this sum of 42 varahas, the net revenue of 240 varahas has been divided into 48 vṛittis.

The details of the revenue of the portion of the village Heḍali in Keḷanâḍ. At the rate of 4 varahas of new assessment for 1 varaha of old assessment the above village whose original revenue (kuḷa gadyâṇa) was 75 varahas now brings a revenue of 300 varahas. Out of this gross revenue, 15 varahas have been set apart for the services of the god Chaturmûrti Vidyêśvaradêvaru of Simhagiri, 30 varahas and 4 paṇas for the worship of Pâṇḍavaru, 50 varahas for the *umbaḷi* of the *nâḍavar*. Deducting the above amount of 95 varahas and 4 paṇas from the gross revenue, the net revenue is 204 varahas and 6 paṇas which is divided into 41 vṛittis (of 5 varahas) one of the vṛittis having 4 paṇas less.

The details for the haravari of Nârave in Chikka Koḍanâḍ:—Out of the gross

revenue of 73 varahas, the guru (śrîpâdangaḷu) has granted 2 varahas and 5 paṇas for the villagers. Deducting this the net revenue of the haravari Nârave is 70 varahas and 5 paṇas. After dividing this into 14 vṛittis, the extra sum of 5 paṇas will go to the holders of the vṛittis of Heḍali.

The gross revenue of Maṇḍanâḍu, a haravari of Kikkundanâḍ is 48 varahas. Out of this the guru has granted 3 varahas for the villagers. Net revenue is 45 varahas divided into 9 vṛittis.

The gross revenue of Maṇḍanâḍu the *haravari* of Bôḷûr situated in Kikundanâḍu is 13 varahas. Deducting 5 paṇas remitted out of this, the net revenue is 12 varahas and 5 paṇas and this is divided into 2½ vṛittis.

The gross revenue of the *haravari* of Arisinavaḷḷi situated in the same nâḍ is 6 varahas. Out of this 1 varaha has been granted by the guru to Sûrappa. Net revenue 5 varahas forming 1 vṛitti.

The gross revenue of Honnaḷebhâgi situated in Kelanâḍ whose original revenue was 75 varahas is 313 varahas 5 paṇas at the rate of 4 varahas and 1¾ paṇas and 1½ târas* of the new assessment for 1 varaha of old assessment. Out of this deducting 61 varahas for the *umbaḷi* of the officials of the nâḍ, the net revenue is 252 varahas and 5 paṇas. A sum of 22½ varahas from among this amount is assigned to make up the deficiency of 4½ vṛittis out of the 120 vṛittis (the remaining 230 varahas go to the Matt and not to individual persons).

LL. 134-149.

Thus as the śrîpâdaṃgaḷ Bhâratîtîrtha granted lands of the revenue value of 600 varahas as an agrahâra dividing the same into 120 vṛittis at the time of the consecration of the god Vidyâśankara, the vṛittis will be enjoyed by the Brahmans as long as the moon and sun endure. The said mahâjanas (Brahman donees) will themselves be responsible for any loss or gain accruing in the villages (vṛittis) granted to them at the time of writing this śâsana in proportion to their income.

Out of the total revenue value of 928 varahas granted (to the Śringéri matt up to date), deducting 600 varahas divided 120 into vṛittis, the remaining 328 varahas are thus distributed :—

Four varahas are granted for Giṇikal, three for Maṇḍanâḍ, one for Arasinavaḷḷi, 5 paṇas for Bôḷûr. Deducting this total sum of 8 varahas and 5 paṇas granted, the balance of 319 varahas and 5 paṇas is to be expended thus :— 15 varahas for the services of the deity at Simhagiri, 30 varahas and 4 paṇas for the Pâṇḍavas. After deducting this sum of 45 varahas and 4 paṇas, the balance of 274 varahas and 1 paṇa is to be utilised as follows :—From the 230 varahas remaining unexpended towards the vṛittis from the revenue of the village Honnavaḷḷi-bhâgi. 5 varahas are to be spent for the food offerings to the god of Śankarapura and for

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*1 târa seems to be equivalent to $\frac{1}{30}$ of a haṇa.

(the livelihood of) those who prepare the food. The remaining sum of 225 varahas with the addition of the income of 44 varahas accruing from the rice lands of Giṇikaḷ amounts to the total revenue of 269 varahas and 1 paṇa and the *śrîpâdangaḷ* has assigned this amount for the services in Vidyâśankara and other temples, for feeding the ascetics and for other expenses in the matt and for (the livelihood of) the attendents and the grant will continue to be enjoyed in the said manner for ever.

To this effect the copper śâsana has been presented.

Śrî Virûpâksha.

Note.

DESCRIPTION.

This is found in a kaḍita in the Śringêri Matt and is said therein to be the copy of a copper plate inscription the original of which consisted of 7 plates. This kaḍita which consists of nearly 200 pages contains transcripts of several inscriptions and accounts relating to the Śringêri Matt. The portion containing the first three pages of this inscription is moth-eaten and only a few letters in each line are now discernible. Probably the whole was in a good condition when it was copied by the Archæological Department in 1916. The Śringêri Matt has also published a copy of this inscription privately. From the nature of the kaḍita, its characters and contents it seems probable that it may be a hundred or a hundred and fifty years old. Numerous such kaḍitas are found in the Śringêri Matt.

The original copper plates from which this inscription is said to have been copied have not been found. It is not possible now to say how far the writing on them has been correctly copied or whether the original copper śâsana itself was genuine or not.

CONTENTS.

Like other copper plate śâsanas of the Śringêri Matt, this record also begins with verses addressed to the gods Gaṇapati, Śambhu and the Boar incarnation of Vishṇu. Next come verses in praise of the gurus Vidyâtîrtha, Vidyâraṇya and Bhâratîtîrtha. These merely extol their spiritual greatness and do not in any way refer to their political influence or work. The order in which the names of these gurus occur is worth attention; Vidyâraṇya comes earlier than Bhâratîtîrtha and this would indicate that he was considered senior to Bhâratîtîrtha.

After the praise of these gurus comes the eulogy of kings Bukka I and Harihara II.

Next we find it stated that Harihara II issued this copper plate śâsana in order that the grants made in Sringeri might continue for ever. The date of the śâsana is given as Ś 1302 Raudri Mâr. śu 1 Sô. Now Ś 1302 corresponds to the cyclic year Raudri. But in this year the month Mârgaśira is suppressed (kshaya). We must therefore take as is sometimes done the solar month corresponding, *viz.*, Mârgaḷi (Dhanus). It must be remembered that in the adjacent district of South Canara, Tulu Brahmans use the *sauramâna* or solar month for calculating the dates of their festival days, etc. The solar month corresponding to Mârgaśira is Dhanus and the tithi śu. 1 in this month is really Pushya śu. 1 according to lunar calculation. This tithi corresponds to Wednesday 28th November 1380 A.D. and not to Monday as stated in the record. If we take the next year, *i.e.* Ś 1303 Durmati, as is sometimes done and also take the śu. 1 of the solar month corresponding to Mârgaśira, the tithi coincides with Monday, December 16, 1381 A.D. on which day Amâvâsya ended at ·43 of the day or about 4 P.M.

Then the inscription proceeds to give details of the former grants to the Sringêri maṭha by the kings of Vijayanagar :—

The first grant referred to is that said to have been made during the reign of Hiriya Hariyappoḍeyar (Harihara I) while ruling in Hoyasaṇadêśa in Pârthiva sam. Phâl. ba. 1 Thursday. This grant, it is said was made by Mârappa Voḍeyar, younger brother of that king and *aḷiya* Billappadaṇâyaka, (aḷiya—son-in-law or nephew) when they went to Śṛingêri to pay respects to Vidyâtîrtha-śrîpada, for the maintenance of the ascetics, disciples and attendants and their families who remained with Bhâratîtîrtha-śrîpâda. They are said to have granted lands under the orders of Harihara I in Kelanâḍu in Sâtaḷigenâḍu of the annual income of 502 gadyâṇas and 5 paṇas.

This grant is similar to E. C. VI Sṛingêri 1 both in the date and general contents. The date of that inscription is Ś 1268 Pârthiva sam. Phâl. ba. 1 Thursday, corresponding to March 9, 1346 A.D., Thursday. The date of this grant is also the same. But while Sṛingêri 1 speaks of the grant made by Harihara I and all his four brothers as well as by Kumâra Sôvaṇṇa Oḍeyar and Aḷiya Ballappa-daṇâyaka, the present grant speaks of the grant being made by prince Mârappa Oḍeyar and Aḷiya Ballappa daṇâyaka. While Sringêri 1 makes no reference to Vidyâtîrtha beyond giving a stanza in his praise at the beginning, the present record refers to a visit paid to Vidyâtîrtha at Sringeri by Mârappa Oḍeyar and Ballappa-daṇâyaka, though the grant made by them is stated to be for the maintenance of the disciples, etc., of Bhâratîtîrtha. Nextly Sringeri 1 does not give the figure of 502 gadyâṇas and five paṇas as the annual revenue of the lands granted but gives 250 gadyâṇas omitting however minor taxes.

(2) The second grant given in the Kaḍita is dated Manmatha sam. Phâl. śu. 1 Tuesday and refers to the visit paid by Bukkarâya (King Bukka I) to Hiriya

Śrîpâdangaḷu (Vidyâtîrtha) at Śringêri and the gift made by him of lands in Kelavaḷḷi Sâtaḷige-nâḍ and also in Kikunda-nâḍ of the annual income of 425 gadyâṇas and paṇas five. Nothing is here said about Bhâratî-tîrtha.

This grant corresponds to the stone inscription near Gaṇapati Vâgîśvari temple in Śringêri (No. 2, p. 117). The date given there Ś 1277 Manmatha Phâl. Śu. 1 Tuesday is the same as that found here. Only no śaka year is here given but it can be inferred from the date given in the beginning. The visit paid by Bukka I to Vidyâtîrtha at Śṛingêri and his grant for the livelihood of the attendants and food of ascetics in that matt, *viz.*, the matt of Vidyâtîrtha at Śringêri are common to both the records. The details of the grants also generally agree. Only the total annual value of lands given by Bukka I is stated to be 360 gadyâṇas in the stone inscription while it is said to be 425½ gadyâṇas in the Kaḍita.

(3) The Kaḍita next proceeds to give details of how the above were disposed of by Bhâratîtîrtha. He is said to have divided lands of the annual income of 600 varahas into 120 vṛittis of 5 varahas each and assigned the remaining 328 varahas for the services for Vidyâśankara and other gods and for the maintenance of his ascetic disciples, students, attendant Brahmans and their families.

From this it is evident that the temple of Vidyâśankara came into being some time after 1356. There is nothing to show when it was constructed. Its earliest limit is 1356 A.D., latest limit is 1380-1, the date of the present record. It is believed to be a samâdhi temple constructed in memory of Vidyâtîrtha after his death. The god in the temple consisting of a linga called Vidyâśankara is frequently referred to in inscriptions of Śringêri. (Śringeri 22 of 1392, etc.) We find later the name Vidyâśankara applied to Vidyâtîrtha in literature. Thus Vidyâraṇya-kâla-jñâna refers to Vidyâraṇya as Vidyâśânkara-śishya. No inscriptions have been so far discovered at Śringeri from 1356 to 1381.

(4) The Kaḍita proceeds to tell us that after this, Bukkarâya sent the *nirûpa* (order) of the Hiriya-śrîpâdangaḷ (senior guru) and his own *binnavattaḷe* (letter of request) to Benares and got Vidyâraṇya-śrîpâda to come from Benares to Virûpâksha (Hampe). Some days after the return of Vidyâraṇya the king took him to Śringêri and for the ascetics, disciples, Brahman attendants, etc., who stayed with Vidyâraṇya sent a nirûpa (order) to Mâdarasa ordering him to bestow lands of the annual value of 222 varahas and four paṇas belonging to the Masikeya-gauḍa in Kikkundanâḍ.

Several questions are involved in a study of this part of the kaḍita (ll. 66-72). When did Vidyâraṇya go to Benares and when did he return to Śringêri and take charge of the Matt? The earliest inscription that has been discovered so far of Vidyâraṇya as the head of the Śringêri Matt is dated in 1375 (Mad. Ep. Rep. 1928-1929, p. 81, No. 460). This is a stone inscription at Kuḍupa in South Canara District. We also learn from another kaḍita in the Śringêri Matt that Bhâratî-

tîrtha died in 1374 (M. A. R. 1916, p. 18) and if that record is worthy of acceptance it follows that Vidyâranya was installed at Sringêri in 1374 or 1375. It is likely therefore that he should have started from Benares to Vijayanagar in 1373 or 1374 and after a short stay at Vijayanagar gone to Sringêri accompanied by the king Bukka and taken charge of the Sringeri Matt in 1374 or 1375. Bhâratîtîrtha might have been too old and ill at this time and died shortly after Vidyâraṇya's return and installation as the Pontiff of Sringêri Matt. Guruvaṁśakâvya, which gives the traditional history of the Sringeri gurus, tells us a similar story. Vidyâraṇya is said to have worshipped the god Vidyâśankara in company with Bhâratîtîrtha at Sringêri and then Bhâratîtîrtha died and Vidyâraṇya became the head of the Matt at Sringêri. Shortly after this Bukka I is said to have died and as this happened in 1377 the story given in that poem fits in with the provisional scheme given above.

But there is one important difference. Who was the guru that sent the *nirûpa* or order to Benares calling Vidyâraṇya to Śringêri? Guruvaṁśakâvya says that it was Bhâratîtîrtha. The word used in l. 66 of the kaḍita for the guru whose nirûpa was sent to Vidyâraṇya is hiriya śrîpâdangaḷ or senior guru. No name is given. Earlier in the Kaḍita the word hiriya-śrîpâdangaḷ is applied to Vidyâtîrtha (ll. 43-44). But Vidyâtîrtha must have died long before the date of this Kaḍita (1380-81) since after his death the Vidyâśankara temple is said to have been erected in his memory and that fine big temple must have taken several years for construction and consecration and grants for that temple are recorded in the Kaḍita. Hence we may interpret that under the nirûpa of Vidyâtîrtha issued later by Bhâratîtîrtha, Vidyâraṇya started for Vijayanagar and probably after a halt there reached Śringêri. By this time the consecration of Vidyâśankara temple was over and Bhâratîtîrtha was sinking. He had been connected with the Śringeri Matt from at least 1346 the date of Śringeri 1 to 1374 and was now too old to manage the Matt. It is certain that Vidyâraṇya assumed charge of the Matt soon after his return to Śringêri as the Kaḍita speaks of a fresh grant of land for the livelihood of the ascetics, etc., in the matt or sannidhi of Vidyâraṇya on the occasion of Vidyâraṇya's return to Sringêri (l. 69 of the Kaḍita). This grant is said to have been made under the king's orders by Mâdarasa. Now Mâdarasa is the same as Mâdhavamantri, governor of Chandragutti and Banavase, etc., during the years 1346—1391. No inscription has been however discovered recording his grants to the Śringeri Matt. But two of his grants to temples in the neighbouring taluk of Koppa are dated in 1368 and 1369 and show him ruling over a large province (E. C. VI Koppa 6: p. 215 of the last Report for 1932). Some writers have confused him with the sage Vidyâraṇya which is impossible if the kaḍita is to be believed.

Why Vidyâraṇya went to Benares is also difficult to ascertain. Both Guruvaṁśakâvya and Vidyâraṇya-kâlajñâna describe his journey to Benares, to pay

his respects to the sage Vyâsa and his learning the ancient mysteries from that sage and founding the Vijayanagar Empire. Guruvamśakâvya also tells us that soon after the installation of Harihara I on the throne of Vijayanagar, Vidyâraṇya went to Benares where he stayed until he was invited to return to Śringêri. An important question naturally arises from this. Both the Śringêri Matt copper plate and the Kaḍita indicate the seniority of Vidyâraṇya to Bhâratîtîrtha. The Guruvamśakâvya also makes Vidyâraṇya an elder brother of Bhâratîtîrtha before sanyâsa, though the latter took sanyâsa earlier. Vidyâraṇya-kâlajnâna makes Bhâratîtîrtha a disciple compiling the work Vidyâraṇya-kâlajnâna under the orders of Vidyâraṇya. In none of these works is Vidyâraṇya spoken as the disciple ot Bhârtîtîrtha but he is regarded as the immediate disciple of Vidyâtirtha (or Vidyâśankara as he is called). If so why did not Vidyâraṇya assume charge of the Śringêri Matt before 1375? If we accept the Śringeri tradition, we may surmise that he was engaged in religious and probably political work, that he travelled a great deal and left the Matt at Śṛingêri to his guru Vidyâtîrtha and his junior Bhâratîtîrtha and that after Vidyâtîrtha died and Bhâratîtîrtha fell seriously ill about 1373 or 1374 Vidyâraṇya returned to take charge of the affairs at Śringêri. He was specially induced to take this step by the instructions of his guru. But nothing can be said definitely about this or the political work of Vidyâraṇya since reliable inscriptional evidence is not available.

The Kaḍita further informs us that Prince Chikkarâya, son of Harihara II, while he was ruler of Âraga also granted lands of the revenue of 202 gadyâṇas and five paṇas in the villages Hulugâr of Kikkundanâḍu, Horavaṇṭtur, in Hiriyakoḍanâḍ, etc., to Vidyâraṇya-śrîpâda for the Matt.

Lastly it is said that all these grants were consolidated by Harihara II. Details of the distribution of lands made by Bhâratîtirtha at the time of consecrating the Vidyâśankara temple, are next given and the signature śrî Virûpâksha is found below the grant. There is a reference in Guruvamśakâvya to the grant of such a copper plate (dattânâm svêna pûrvaiścha vṛittînàm tâmra-śâsanam mêdinîndrô munîndrasya prêmṇe dâd dvija-panktaye: Guruvamśakâvya Ms. Chapter VIII, verse 15).

34

Koḍalimande grant (sannad) of Hâlêri Vîrappoḍeyar, King of Coorg, dated Ś 1678 in the possession of the Śringêri Matt.

Kannaḍa language and characters.

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ ಮತ್ತೊಂದು ಕಾಗದದ ಸನ್ನದು.

1. ಶ್ರೀ ವಿದ್ಯಾಶಂಕರ ಶಾರದಾಂಬಾ ಚಂದ್ರಮೌಳೀಶ್ವರ ರತ್ನಗರ್ಭವಿನಾಯಕಸ್ವಾಮಿಯ ಪಾದಕ್ಕೆ
2. ನಮಸ್ತ್ರೈಲೋಕ್ಯಪೂಜ್ಯಾಯ ಸರ್ವಕರ್ಮಸುಸಾಕ್ಷಿಣೇ ಫಲದಾಯನವೋ ನಿತ್ಯಂ ಕೇಶವಾಯ ಶಿವಾಯಚ ॥ ನಮಸ್ತುಂಗ ಶಿರಸ್ತುಂಬಿ

3. ಚಂದ್ರಚಾಮರ ಚಾರವೇ । ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ ॥ ಸ್ವಸ್ತಿಶ್ರೀ ಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶ
4. ಕ ವರುಶ ೧೭೭೮ನೆಯ ಸಂದ ವರ್ತಮಾನ ಧಾತು ಸಂವತ್ಸರದ ಚಯಿತ್ರ ಬ ೫ ಚಂದ್ರವಾರದಲ್ಲೂ ಶ್ರೀಮತ್ಪರಮಹಂಸ
5. ಪರಿವ್ರಾಜಕಾಚಾರ್ಯ್ಯವರ್ಯ್ಯ ಪದವಾಕ್ಯ ಪ್ರಮಾಣ ಪಾರಾವಾರ ಪಾರೀಣ ಯಮನಿಯಮಾಸನ ಪ್ರಾಣಾಯಾಮ ಪ್ರತ್ಯಾಹಾರ ಧ್ಯಾ
6. ನಧಾರಣ ಸಮಾಧ್ಯಷ್ಟಾಂಗ ಯೋಗಾನುಷ್ಠಾನನಿಷ್ಠತಪಶ್ಚಕ್ರವರ್ತ್ಯನಾದ್ಯ ವಿಛಿಂನ ಗುರುಪರಂಪರಾಪ್ರಾಪ್ತ ಷಡ್ದರ್ಷನಾಸ್ಥಾ
7. ಪನಾಚಾರ್ಯ್ಯ ವಾಖ್ಯಾನ ಸಿಂಹ್ವಾಸನಾಧೀಶ್ವರ ಸಕಲ ನಿಗಮಾಗಮ ಸಾರಹೃದಯ ಸಾಂಖ್ಯತ್ರಯ ಪ್ರತಿಪಾದಕ ವೈದಿಕ
8. ಮಾರ್ಗಪ್ರವರ್ತಕ ಸರ್ವತಂತ್ರ ಸ್ವತಂತ್ರ ಆದಿ ರಾಜಧಾನಿ ವಿದ್ಯಾನಗರ ಮಹಾರಾಜಧಾನಿ ಕಂರ್ನಾಟಕ ಸಿಂಹ್ವಾಸನ
9. ಪ್ರತಿಷ್ಠಾಪನಾಚಾರ್ಯ್ಯ ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ಗುರುಭೂಮಂಡಲಾಚಾರ್ಯ್ಯ ರುಶ್ಯಶ್ರುಂಗ ಪುರವರಾಧೀಶ್ವರ ತುಂಗ
10. ಭದ್ರಾ ತೀರವಾಸ ಶ್ರೀ ಸಚ್ಚಿದಾನಂದಭಾರತಿ ಸ್ವಾಮಿಗಳೈಯ್ಯನವರ ಕರಕಮಲ ಸಂಜಾತರಾದ ಶ್ರುಂಗೇರಿ ಶ್ರೀಮದಭಿ
11. ನವ ಸಚ್ಚಿದಾನಂದ ಭಾರತಿ ಸ್ವಾಮಿಯವರ ಮಠದ ಶ್ರೀ ವಿದ್ಯಾಶಂಕರ ಸ್ವಾಮಿ ಶಾರದಾಂಬಿಕೆ ಅಂಮನವರು ಶ್ರೀ ಚಂದ್ರ
12. ಮೌಳೀಶ್ವರ ಸ್ವಾಮಿಯವರ ಸಂನ್ನಿಧಿಯಲ್ಲೂ ಆಶ್ವೀಜ ಶು ೧೦ ದಿವಸ ನಡವ ಪೂಜ ಬ್ರಾಂಹ್ಮಣ ಸಂತರ್ಪಣೆ ದೀಪಾ
13. ರಾಧನೆ ಅಂಗರಂಗ ವೈಭವೋತ್ಸಹ ಮುಂತಾದ ಸೇವೆ ಬಗ್ಯೆ ಕಾಶ್ಯಪ ಗೋತ್ರದ ಕೊಡಗಿನ ಹಾಲೇರಿ ವೀರಪ್ಪೊಡೇರೂ ಸ
14. ಮರ್ಪಿಸಿದ ಸ್ಥಳದ ದಂರ್ಮಶಾಸನದ ಕ್ರಮವೆಂತೆಂದರೆ ನಂಮ ಸ್ಥಳಕ್ಕೆ ನಡದು ಬರುವ ಕೊಡಲಿಮಂದೆ ಸ್ಥಳ
15. ವಂದಕ್ಕೆ ಹುಟ್ಟುವಳಿ ಸಿಸ್ತುಗ ೩೦೦ ಮುಂನೂರು ವರಹ ಯಿದಕ್ಕೆ ಕೂಡಿದ ಉಪಗ್ರಾಮ ಕೆರೆಗಳು ಸಹಾ ಶ್ರುಂಗೇರಿ
16. ಮಠದ ಶ್ರೀ ವಿದ್ಯಾಶಂಕರ ಸ್ವಾಮಿ ಶಾರದಾಂಬಿಕೆ ಅಂಮನವರು ಚಂದ್ರಮೌಳೀಶ್ವರ ಸ್ವಾಮಿಯವರ ಸಂನ್ನಿಧಿಯ
17. ಲ್ಲೂ ವಿಜಯದಶಮಿ ದಿವಸದಲ್ಲೂ ನಡವ ಸೇವೆ ಬಗ್ಯೆ ಹಾಲೇರಿ ವೀರಪ್ಪೊಡೇರೂ ನಂಮ ಮಾತ್ರಾ ಪಿತೃಗಳಿ
18. ಗೆ ಪುಂಣ್ಯಲೋಕಾವಾಪ್ತಿಯಾಗಿ ಸಂಸ್ಥಾನಾಭಿಉದ್ಧಿಯಾಗಬೇಕೆಂದು ಯೀ ಶುಭ ದಿವಸದಲ್ಲೂ ಸಹಿರಂಣ್ಯೋದಕ
19. ದಾನಧಾರಾ ಪೂರ್ವಕವಾಗಿ ಸರ್ವಮಾಂನ್ಯವಾಗಿ ಕೊಟ್ಟೆವಾಗಿ ಯೀ ಕೊಡಲಿಮಂದೆ ಸ್ಥಳವನ್ನು ಶ್ರುಂಗೇರಿ ಮಠದ
20. ಶ್ರೀ ವಿದ್ಯಾಶಂಕರಸ್ವಾಮಿ ಶ್ರೀ ಶಾರದಾಂಬನವರು ಶ್ರೀ ಚಂದ್ರಮೌಳೀಶ್ವರ ಸ್ವಾಮಿಯವರ ಸಂನ್ನಿಧಿಯಲ್ಲೂ ಕಾಲಂ
21. ಪ್ರತಿಯಲ್ಲೂ ಆಶ್ವೀಜ ಶು ೧೦ ಯಲ್ಲೂ ನಡವ ಪೂಜೋತ್ಸಹದ ಬಗ್ಯೆ ಆಚಂದ್ರಾರ್ಕಸ್ಥಾಯಿಯಾಗಿ ಸುಖ
22. ದಿಂ ಅನುಭವಿಸಿಕೊಂಡು ಬರಬೇಕೆಂದು ಹಾಲೇರಿ ವೀರಪ್ಪೊಡೇರೂ ಸಮರ್ಪಿಸಿದ ಕೊಡಲಿ ಸ್ಥಳದ ಧ
23. ರ್ಂಮಶಾಸನ ಆದಿತ್ಯ ಚಂದ್ರಾವನಿಲೋನಲಶ್ಚ ದೌರ್ಭೂಮಿ ರಾಪೋಹೃದಯಂ ಯಮಶ್ಚ । ಅಹಶ್ಚರಾ
24. ತ್ರಶ್ಚ ಉಭೇಚಸಂಧ್ಯೌಧರ್ಂಮಸ್ಯ ಜಾನಾತಿ ನರಸ್ಯಉತ್ತಂ ॥ ದಾನಪಾಲನಯೋರ್ಮಧ್ಯೇ ದಾನಾಛ್ರೇಯೋನುಪಾಲನಂ । ದಾನಾತ್ಸ್ವರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಯುತಂಪದಂ ॥
25.

ಶ್ರೀ ವೀರಭದ್ರ.

Translation.

LL. 1-3.

To the feet of Śrî Vidyâśankara, Śâradâmbâ, Chandramauḷîśvara, and Rantnagarbha Vinâyakasvâmi. Obeisance to Kêśava and Śiva who are worshipped by the three worlds, are witnesses to all actions and grant the desires (of the supplicants). (Usual stanza in praise of Śambhu).

LL. 3-14.

Be it well. In the auspicious year 1678 of the Śâlivâhana era, on Monday the 5th lunar day of the dark half of Chaitra in the year Dhâtu, Hâlêri Vîrappoḍer of Koḍagu (Coorg) of the Kâśyapa-gôtra granted the following dharmaśâsana (charter of gift) of sthaḷa (lands) in order to provide for the expenses of the worship of gods, feeding of Brahmans, illuminations, decorations and festivals and other services conducted on the 10th lunar day of the bright half of Àśvija in the holy presence of the deities Vidyâśankarasvâmi, Śâradâmbike-amma and Chandramauḷîśvara in the Mutt of Abhinava Sachchidânandabhârati of Śringêri, spiritual son (lit: born from the hand) of Sachchidânanda-bhârati-svâmi, the chief of ascetics, an expert in *pada*, *vâkya* and *pramâṇa*, engaged in the performance of eight-fold yôga consisting of restraint, control of passions, sitting in different postures, control of breath, withdrawing the mind from external objects, meditation, control of mind, and absorption of the mind in God, an emperor of austerities, (possessed of the title) establisher of the six darśanas, a lineal descendant of the gurus from time immemorial without break, lord of *vyâkhyâna-simhâsana* (seat of teaching scriptures), teacher of the inner truth and essence of all the Vêdas and âgamas and the three Sânkhyas, establisher of the Vêdic doctrine, master of all the *tantras*, establisher of the throne of Karnâṭaka in the ancient capital Vidyânagara, preceptor of the king of kings, great teacher of the universe, lord of the excellent city of Rusya Śṛingapura, and dweller on the banks of the Tungabhadrâ :—

LL. 14-23

In order that our parents might attain regions of bliss and our state might prosper, we Hâlêri Vîrappoḍêr have on this auspicious day granted as sarvamânya with pouring of water and gift of gold this Koḍalimandestala which belongs to us, yielding an annual income of 300 varahas with its hamlets, and tanks for defraying the expenses of services conducted on Vijayadaśami day for the gods Vidyâśankara, and Śâradâmbikâ of the Śringêri Maṭha.

Accordindly we Hâlêri Vîrappoḍer have bestowed this dharmaśâsana (charter of gift or charity) of Koḍali-sthala that religious worship and services might be offered on the 10th lunar day of Âśvîja every year in the presence of Vidyâśankara-svâmi, Śâradâmbâ and Chandramaulîśvarasvâmi, of the Śṛingêri Maṭha and the grant may be enjoyed in peace for as long as the moon and sun endure.

LL. 23-25.

(Verse regarding the witnesses; sun, moon, etc., and the verse showing the superiority of the maintenance of a gift over that of making a fresh gift.)

Śrî Vîrabhadra.

Note.

This is a paper sannad in the Śṛingêri Matt and records the gift by the Chief of Coorg (Koḍagu) named Hâlêri Vîrappa Oḍeyar (1736-1766) to the Śṛingêri guru Abhinava Sachchidânanda Bhârati C. 1741-1767 disciple of Sachchidânanda Bhârati C. 1705-1741 as sarvamânya of the village Koḍali-mande-sthaḷa of the revenue of 300 varahas to provide for the special services conducted on the Vijaya Daśami day (the last day of the Dasara festival) for the deities Vidyâśankara, Śâradâmbikâ and Chandramaulîśvara in the Śṛingêri Matt and also for the feeding of Brahmans on that day.

The date of the grant is given as Monday 5th lunar day of the dark half of Chaitra in the year Dhâtu Ś. 1678 corresponding to 19th April 1756, a Monday.

The inscription gives numerous titles to the Śṛingêri gurus including the title the establisher of Karnâṭaka throne in the ancient city of Vidyânagara and preceptor of great kings and of the universe (LL. 8-9). These titles are not met with in any of the numerous inscriptions of the Śṛingêri Matt during the days of the Vijayanagar empire but are found in those of recent times such as those of the Mysore Royal family (see Śṛingêri Jagir Inscriptions in E. C. VI, etc.). The Chief of Coorg claims to be of the Kâśyapa-gôtra. He was a Lingâyat, though tolerant to all religions.

The deities Vidyâśankara and Śâradâ are worshipped in separate temples at Śṛingêri described in pp. 12 and 15 of M. A. R. 1916. Chandramaulîśvara is the crystal liṅga worshipped in the Matt at Śṛingêri. Ratna-Garbha-Vinâyaka is also a sacred object of stone worshipped in the above matt.

The record ends with the signature of the chief: Vîrabhadra.

35

Khasâpura grant (sannad) of Basavappa Nâyaka, chief of Jugaḷi dated Ś 1707 in the possession of the Śṛingêri Matt.

Kannaḍa characters and language.

ಶೃಂಗೇರಿ ಮಠದಲ್ಲಿರುವ ಕಾಗದದ ಸನ್ನದು.

1. ಶ್ರೀ ಶಾರದಾ ಚಂದ್ರಮೌಳೇಶ್ವರ
2. ಶ್ರೀಮತ್ಪರಮಹಂಸ ಪರಿವ್ರಾಜಕಾಚಾರ್ಯವರ್ಯ ಪದವಾಕ್ಯಪ್ರಮಾಣ
3. ಪಾರಾವಾರ ಪಾರೀಣ ಯಮನಿಯಮಾಸನ ಪ್ರಾಣಾಯಾಮ ಪ್ರತ್ಯಾಹಾರ ಧ್ಯಾನಧಾರ
4. ಣ ಸಮಾಧ್ಯಷ್ಟಾಂಗ ಯೋಗಾನುಷ್ಠಾನ ನಿಷ್ಠ ತಪಸ್ಚಕ್ರವರ್ತ್ಯನಾದ್ಯವಿಛಿನ್ನ ಗುರುಪ
5. ರಂಪರಾಪ್ರಾಪ್ತ ಷಡ್ದರಶನ ಸ್ಥಾಪನಾಚಾರ್ಯ ವ್ಯಾಖ್ಯಾನ ಸಿಂಹಾಸನಾಧೀಶ್ವರ ಸಕಲನಿ

6. ಗಮಾಗಮ ಸಾರಹೃದಯ ಸಾಂಖ್ಯತ್ರಯ ಪ್ರತಿಪಾದಕ ವೈದಿಕಮಾರ್ಗ ಪ್ರವರ್ತಕ
7. ಸರ್ವತಂತ್ರ ಸ್ವತಂತ್ರ ಆದಿ ರಾಜಧಾನಿ ವಿದ್ಯಾನಗರ ಮಹಾರಾಜಧಾನಿ ಕರ್ನಾಟಕ ಸಿಂ
8. ಹಾಸನ ಪ್ರತಿಷ್ಠಾಚಾರ್ಯ ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ಗುರುಭೂಮಂಡಲಾಚಾರ್ಯ ಋ
9. ಷ್ಯಶೃಂಗ ಪುರವರಾಧೀಶ್ವರ ತುಂಗಭದ್ರಾ ತೀರವಾಸಿ ಶ್ರೀಮದ್ವಿದ್ಯಾಶಂಕರ ಪಾದಪದ್ಮಾರಾಧ
10. ಕ ಶ್ರೀಮದಭಿನವ ನರಸಿಂಹ ಭಾರತೀಸ್ವಾಮಿ ಗುರುಕರಕಮಲ ಸಂಜಾತರಾದ ಶ್ರಿಂಗೇರಿ ಶ್ರೀ
11. ಸಚ್ಚಿದಾನಂದ ಭಾರತಿ ಸ್ವಾಮಿಗಳವರಿಗೆ

ಶ್ರೀ
ಬ ಸ
ವ

12. ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೇ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ ಸ್ವಸ್ತಿ
13. ಶ್ರೀಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕ ವರುಷಂಗಳು ೧೭೦೭ ಸಾವಿರದ ಯೇಳನೂರ ಯೇಳನೆಯ ವಿಶ್ವಾವ
14. ಸು ಸಂವತ್ಸರದ ಮಾರ್ಗಶಿರ ಶು ೬ ಲು ಶ್ರೀಮನ್ಮಹಾನಾಯಕಾಚಾರ್ಯ ಭಾಷೆಗೆ ತಪುವ ನಾಯ
15. ಕರ ಗಂಡ ಮರೆಹೊಕ್ಕರೆ ಕಾಯಿವ ಮಾರಾಂತ ಗೆಲ್ವ ಜುಗಳಿ ಸೋಮಶೇಖರ ನಾಯಕರ ಬಸವಪ್ಪ ನಾಯಕ ರವರು
16. ಬರಸಿಕೊಟ್ಟ ಭೂಸ್ವಾಸ್ತಿ ಸರ್ವಮಾನ್ಯದ ಗ್ರಾಮದಾನ ಪಟ್ಟೆದ ಕ್ರಮವೆಂತೆಂದರೆ ಅದಾಗಿ ಸಂಸ್ಥಾನದ ಕಲ್ಯಾಣವಾ
17. ಗಬೇಕೆಂದು ಶ್ರೀದೇವರ ದೀಪಾರಾಧನೆ ದೇವಸ್ಥಾನದ ಶೇವೆ ಸಾರೋಧಾರವಾಗಿ ನಡವ ಬಗ್ಗೆ ಕೊಗಳಿ ವೇಂಟೆ
18. ಕೆಸಲುವ ಕೊಟ್ಟೂರ ಶೀಮೆಯೊಳಗಣ ಕುಂದೂರಪಟ್ಟಡಿ ಹರಿಕೆ ಬಳಿಯ ಖಸಾಪುರದ ಗ್ರಾಮವಂನು ದಾನಾ
19. . . ರಾಪೂರ್ವಕದಿಂದ ಸರ್ವಮಾನ್ಯವಾಗಿ ಕೊಟ್ಟು ಇದ್ದೇವೆ ಆ ಗ್ರಾಮ . . . . . ಧಿ ನಿಕ್ಷೇಪ
20. ಜಲತರು ಪಾಷಾಣ ಅಕ್ಷೀಣಿ ಆಗಾಮಿ ಸಿದ್ಧಿ ಸಾಧ್ಯಗಳೆಂಬ ಅಷ್ಟಭೋಗ . . . . . ಕಲಸ್ವಾಮ್ಯ
21. ವನು ಆಗುಮಾಡಿಕೊಂಡು ಸುಖದಲ್ಲಿ ಅನುಭವಿಸಿಕೊಂಡು ಶ್ರೀ ದೇವರ ದೀಪಾರಾಧನೆ ದೇವಸ್ತಾ
22. ನದ ಸೇವೆಯುಂನು ಸಾರೋದ್ಧಾರವಾಗಿ ನಡಸಿಕೊಂಡು ಚಿರಕಾಲ ಕಲ್ಯಾಣವಂನು ಹಾರೈಸಿಕೊಂಡಿರಬೇಕೆಂದು
23. ಬರಸಿಕೊಟ್ಟ ಭೂಸ್ವಾಸ್ತಿ ಸರ್ವಮಾನ್ಯದ ಗ್ರಾಮದಾನ ಪಟ್ಟೆವು ॥ ಸ್ವದತ್ತಾ ದ್ವಿಗುಣಂ ಪುಣ್ಯಂ ಪರದತ್ತಾನು ಪಾಲನಂ ॥
24. ಪರದತ್ತಾಪಹಾರೇಣ ಸ್ವದತ್ತಂ ನಿಷ್ಫಲಂ ಭವೇತು ॥ ೧ ॥ ದಾನ ಪಾಲನಯೋರ್ಮಧ್ಯೆ ದಾನಾಛ್ರೇಯೋನ ಪಾಲನಂ ॥ ದಾ
25. ನಾತ್ಸರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಯುತಂಪದಂ ॥ ೨ ॥ ಶೂರ

Translation.

L. 1.

Śrî Śâradâ-Chandramauḷîśvara

LL. 2-11.

To Śrî Sachchidânanda-bhârati-svâmi, born from the hands of Abhinava Narasimhabhârati-svâmi, chief of Paramahamsa-parivrâjakâchâryas, expert in pada, vâkya and pramâṇa, etc. (as in LL. 1-10 of No. 41 up to dweller on the banks of the Tungabhadra :), worshipper of the lotus feet of Vidyâśankara,

(A seal with the letters Srî Basava inside.)

LL. 12-16.

(Verse in praise of Śambhu): Be it well. In the prosperous year 1707 of the Śâlivâhana era, the cyclic year Viśvâvasu, on the 6th lunar day of the bright half

of Mârgaśira, the illustrious mahânâyakâchârya, champion over the nâyakas who break their word, protector of those who take refuge under him, defeater of those who fight with him, Jugaḷi Sômaśêkhara Nâyaka's (son) Basavappa Nâyaka granted this charter of the gift of the landed estate consisting of a village free from imposts :—

In order that good fortune might attend the State we have bestowed with pouring of water as sarvamânya the village Khasâpura situated in Harike-baḷi, Kundûr-paṭṭaḍi of Koṭṭûr-sîme of Kogaḷe-vêṇṭe that the illuminations and services both for the deities worshipped in the Matt and in the temples (in the Matt enclosure) might continue for ever. You may enjoy in peace the eight-fold powers of possession including treasure on the surface and underground, etc., and pray long for our prosperity.

This is the charter of the gift of land granting a village tax-free.

Imprecatory verses (svadattâd dviguṇam, etc., and dâna-pâlanyôr madhye, etc.)

Note.

This is also a paper sannad in the Śṛingêri Matt and records the gift to the Śṛingêri guru Sachchidânanda Bhârati (1770-1814) disciple of Abhinava Narasimha Bhârati, of the village Khasâpura of Kundûr-paṭṭaḍi and Harike-baḷi in Koṭṭûr-sîme of Kogaḷe-vêṇṭheya as a sarvamânya to provide for lamps and services in the Matt temples. The titles applied to the donee are the same as those of the previous number.

The donor is named Basavappa Nâyaka, son of Sômaśêkharanâyaka, chief of Jugaḷi. The titles applied to him *viz*: mahânâyakâ-chârya, punisher of *nâyakas* who break their word, protector of refugees and conqueror of opponents show that he must have been a Bêḍa in caste like the pâlegârs of Chitaldrug. Nothing is however known about who these chiefs were and where they lived.

The date of the grant Ś 1707 Viśvâvasu Mâr. śu. 6 corresponds to 7th December, 1785 A.D., a Wednesday.

The record has two seals, one at the beginning with the legend Śrî Basava and one at the end which has some word ending with *Śûra* (See M.A.R. 1916, P. 70).

The village granted Khasâpura is said to be situated in Koṭṭûr-sîme and Kundûr-paṭṭaḍi. Koṭṭûr is evidently the headquarters of Koṭṭûr taluk in Beḷḷâri District. Kundûr is a village in the Honnâḷi Taluk of Shimoga District. The donor must have been ruling somewhere to the north-west of Mysore State.

MYSORE DISTRICT.

Chamarajnagar Taluk.

36

At the village Santemarahaḷḷi in the Hobli of Santemarahaḷḷi, on a slab in the land of Basappa situated near the *Musâfirkhâna.*

Size $1\frac{1}{2}' \times 1\frac{1}{2}'$.

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೋಕಿನ ಶಾಸನಗಳು.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಸಂತೆಮರಹಳ್ಳಿ ಹೋಬಳಿ ಕಸಬಾ ಗ್ರಾಮದ ಮುಸಾಫರಖಾನೆ ಬಳಿ ಬಸಪ್ಪನ ಹೊಲದಲ್ಲಿರುವ ಕಲ್ಲಿನಲ್ಲಿ.

ಪ್ರಮಾಣ $1\frac{1}{2}' \times 1\frac{1}{2}$

1. ಬಸವ
2. ಮಾದೇಶ್ವರ
3. ನಂಜುಂಡೇಶ್ವರ ಪ್ರಸಂನ
4. ಹೋಯ್ತು ಹೋಯ್ತು
5. ಅರೆತಲೆನೋವು
6. ನಾಲ್ಕರಜ್ವರ

Translation.

Basava: Mâdêśvara: May Nanjuṇḍêśvara be pleased: it has departed: it has departed: Headache (are-tale-nôvu) and intermittent fever (Nâlkara-jvara).

Note.

This inscription engraved on a slab in modern Kannaḍa language and characters of the present day is an instance of the methods used by ignorant and superstitious villagers as a remedy for certain diseases which are common among them and are difficult to be cured. A village doctor in Santemarahaḷḷi promises to cure the people of the above species of headache and fever if the patients worship the above slab with offerings of cocoanut, presents of money, etc., and drink the water used in washing the slab. He also administers to them the juice of a herb the name of which he keeps secret. On account of the efficacy of the herb and also the strong faith which the patients have in the doctor, some cures are occasionally effected and the doctor gets a name and some money also.

37

At the village Eḍûr, near Santemarahaḷḷi, on a stone standing in the land of Śankarasețți to the west of Jânipurada-kaṭṭe.

Size $3\frac{1}{2}' \times 1\frac{1}{2}'$.

Kannaḍa language and characters.

ಅದೇ ಸಂತೆಮರಳ್ಳಿ ಗ್ರಾಮದಬಳಿ ಜಾನಿಪುರದ ಕಟ್ಟೆಗೆ ಪಶ್ಚಿಮ ಎಡೂರು ಗ್ರಾಮಕ್ಕೆ ಸೇರಿದ ಶಂಕರಶೆಟ್ಟಿ ಹೊಲದಲ್ಲಿ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲಿನಲ್ಲಿ.

ಪ್ರಮಾಣ $3\frac{1}{2}' \times 1\frac{1}{2}'$

ಮುಂಭಾಗ.

1. ಶ್ರೀ
2. ಶುಕ್ಲಸಂವತ್ಸರದ ಶ್ರಾವಣ
3. ಬ।।ಮಂ ಎಡೆವೂರು ನಾಗಂಣ
4. ನದೆಸಿಯಂಣ ಬಲ್ಲುವದೆಸಿಯಂ
5. ಣ ಅಯ್ಯಮಲೆಯಣನ ದೇಸಿಯಂಣ
6. ಮೋಟಗವುಡ ಮಲಪ್ಪಗವುಡಯಿವರು
7. ಆಱುಪ್ರಜೆಗವುಡಗಳು ದೇವಲಿಂ
8. ಗದೇವರಿಗೆ ಕೊಟ್ಟ ವೋಲೆಯ ಕ್ರಮ
9. ವೆಂತೆಂದಡೆ ನಂಮ ಎಡೆವೂರ ಭೂ
10. ಮಿವೊಳಗೆ ಆ ದೇವಲಿಂಗದೇವರ
11. ಕೆಱೆಯ ಕಟ್ಟಿಸಿದ ಕೆಱೆಯ। ಸಹ
12. ಆ ಕೆಱೆಯ ಕೀೞೇರಿ ಯಲಿ ಯಿ
13. ಂನೂಱು ಮಂಣನು ಕೊಡಗೆಯಾ
14. ಗಿ ಬಿಟ್ಟೆವು ಆ ಕೊಡಗೆಯ
15. ಹೊಲಕ್ಕೆ ಕಲ್ಲನೆಡ್ಡಿಕೊಡು
16. ವೆವು ಈ ಅರ್ತ್ಥಕ್ಕೆ ನಾ
17. ವೆಲ್ಲರೂ ಸರುಚಿಯಿಂ

ಹಿಂಭಾಗ

18. ದಂ ವೊಡಂಬಟ್ಟುಕೊಟ್ಟ ವೋಲೆ ಅಯ್ಯ
19. ನಬರಹ ಗವುಡಗಳ ವೊಪ್ಪ
20. ಶ್ರೀದೇಸಿನಾತ ಶ್ರೀದೇಸಿನಾತ
21. ಶ್ರೀದೇಸಿನಾತ ಶ್ರೀದೇಸಿನಾತ ಶ್ರೀ
22. ದೇಸಿನಾತ ಶ್ರೀದೇಸಿನಾತ ಶ್ರೀಸಂ
23. ಕರದೇವರು।। ಮಲ್ಲೋಜನ ಮಗನು
24. ದೊಡ್ಡೋಜನ ಬರಹ।।

Transliteration.

1. śrî
2. Śukla-saṃvatsarada Śrâvaṇa
3. ba || Maṃ Eḍevûru Nâgaṃṇa-
4. na Dêsiyaṃṇa Balluva Dêsiyaṃ-
5. ṇa Ayya Maleyaṇana Dêsiyaṃṇa
6. Môṭagavuḍa Malappagavuḍa yivaru
7. âṟu prajegavuḍugaḷu Dêvaliṃ-
8. ga-dêvarige koṭṭa vôleya krama-
9. veṃteṃdaḍe naṃma Eḍevûra bhû-
10. mivoḷage â Dêvaliṃgadêvara
11. keṟeya kaṭṭisida keṟeya | saha
12. â keṟeya kîḻeriyali yi-
13. ṃnûṟu maṃṇanu koḍage-yâ-
14. gi biṭṭevu â-koḍageya
15. holakke kalla neḍsi koḍu-
16. vevu yî artthakke nâ-
17. vellarû saruchiyiṃ-
18. daṃ voḍaṃ baṭṭukoṭṭa vôle Ayya-
19. na baraha gavuḍagaḷa voppa
20. śrî Dêsinâta śrî Dêsinâta
21. śrî Dêsinâta śrî Dêsinâta śrî
22. Dêsinâta śrî Dêsinâta śrî Saṃ-
23. karadêvaru || Mallôjana maganu
24. Doḍḍôjana baraha. ||

Translation.

Good fortune. On Tuesday, 11th lunar day of the dark half of Śrâvaṇa in the year Śukla, the following six praje-gauḍus of Eḍevur, Nâgaṇṇa's (son?) Dêsiyaṇṇa, Balluva Dêsiyaṇṇa, Ayya, Maleyaṇṇa's Dêsiyaṇṇa, Môṭagauḍa and Mallappagauḍa have granted the following *vôle* (charter) to Dêvalingadêvar:—For having built a tank named Dêvalingadêvara-kere in our village Eḍevûr, we have given away as koḍagi, a plot of land of the area of 100 *maṇṇus*, behind the lower bund (kîḷêri) of the said tank (to Dêvalingadêvar). We shall set up a stone in the above koḍagi land (to mark the gift). To this we have all agreed voluntarily and granted this *vôle*.

The writing of Ayya. The signature of the gauḍus:—Śrî Dêsinatha: Śrî Dêsinâtha: Śrî Dêsinâtha: Śrî Dêsinâtha: Śrî Dêsinâtha: Śrî Śankaradêvaru: The writing of Doḍḍôja, son of Mallôja.

Note.

This records the grant of some land to one Dêvalinga-dêvaru (who was probably a Lingâyat priest from his name) for having built a tank at the village Eḍevûr, same as Eḍûr, in which this inscription is found. The donors were the *praje-gauḍus* of the village. They got this inscription slab set up.

No date in terms of the Śaka era is given. From the nature, and the paleography of the record, it is probable that the grant belongs to the end of the 14th century and that the date given, *viz.*, Śukla sam. Śrâvaṇa ba. 11 Mam. may correspond to Tuesday 17th August 1389.

As is common in several inscriptions, the donors have affixed the names of the local deities Dêśinâthadêvaru and Śankaradêvaru for their signatures. One of the donors named Ayya wrote the grant and got it engraved by a sculptor named Doḍḍôja. No king is named in the grant.

38

At the village Basavaṭṭi in the same hobli, on a slab set up near the Îśvara temple. [Plate XXIV.]

Size 4′ × 4′.

Old Kannaḍa language and characters.

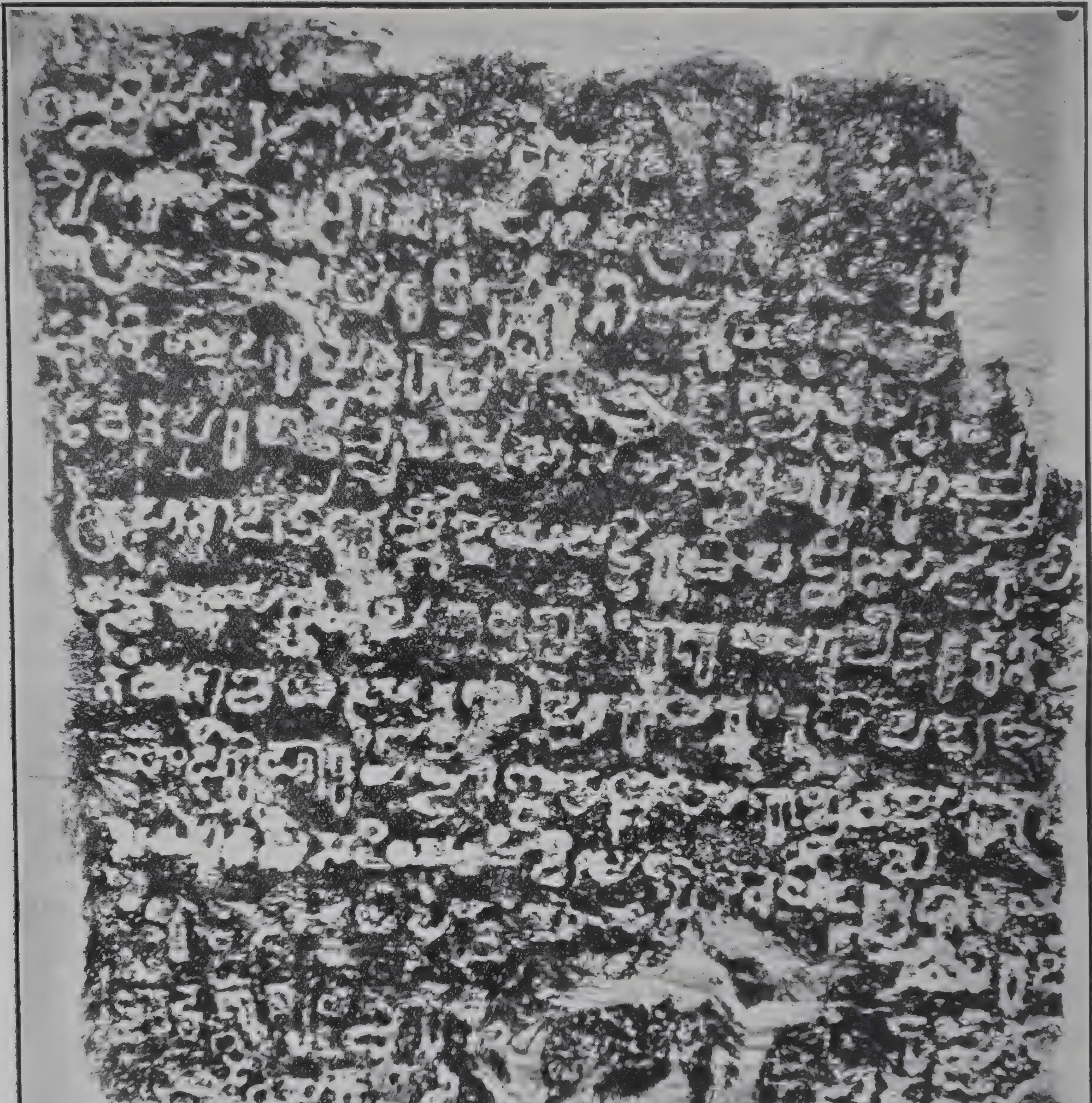
ಅದೇ ಸಂತೇಮರಳ್ಳಿ ಹೋಬಳಿ ಬಸವಟ್ಟಿ ಗ್ರಾಮದ ಈಶ್ವರ ದೇವಸ್ಥಾನದಬಳಿ ನಟ್ಟ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4′ × 4′.

ಹಳಗನ್ನಡಕ್ಷರ ಮತ್ತು ಭಾಷೆ.

1. ಸ್ವಸ್ತಿಸಕನೃಪಕಾಲಾತೀತಸಂವತ್ಸರಸತಂಗಳ್
2. ಟೂನೂಱ ಇರ್ಪ್ಪತ್ತೆರಡನೆ ವರಿಷ ಪ್ರವರ್ತ್ತಿಸೆ ಶ್ರೀಪುರು [ಷದೇ]
3. ವಪೆರ್ಮ್ಮಾಡಿ ಪ್ರಿಥುವೀಕೊಙ್ಗುಣಿ ವರ್ಮ್ಮಧರ್ಮ್ಮಮಹಾ [ರಾ]

STONE INSCRIPTION OF THE GANGA KING SRIPURUSHA.



(No. 38—p 236.)

4. ಜಾಧಿರಾಜ ಪರಮೇಶ್ವರಂ ಪ್ರಿಥುವೀರಾಜ್ಯಂಗೆಯ್ಯುತ್ತಮಿರೆತ
5. ಳವನಪುರದೊಳಿಲ್ದು ಪೌಷಮಾಸಮಾದಿತ್ಯವಾರಂ ಸೂರ್ಯ್ಯ
6. ಗ್ರಹಣದೊಳು ಅರ್ಮ್ಮೆಳೆಯಪಳ್ಳಿ ಕುಱಿಪಟ್ಟಿಯೊಳೆ ಕಲಿ
7. ಪಟ್ಟೊಡೆಯ ಕುಱುಂಬ ಗಾವುಣ್ಡಂಗಂ ಕಟಕಯಗಂ ಬಿಟ್ಟೆರಡುಗ್ಗಂಡು
8. ಗಂಮಣ್ಣದೆಱೆಯೊಕ್ಕಲೆಲ್ಲಾ ಕಾಲಕ್ಕಂಕುಱುಂಬದೆಱೆ
9. ಯಂ ಪರಿಹಾರಂ ಬಿಟ್ಟರ್॥ ಈತೆಱೆಯ ಕೊಣ್ಡವರ್ಬ್ಬಾರಣಾ
10. ಸಿಯುವಂಬಸದಿಯುವಂಕವಿಲೆ ಯುವನ ಅಳಿದಬ್ರಹ್ಮಾತಿಯ
11. ನುಣ್ಡೋನ್॥ ಕಲಿಪಟ್ಟೊಡೆಯರ ಬಿ
12. ಟ್ಟರ್ ದುಗ್ಗುನ್ಯ ವಿಸ್ವಕರ್ಮ್ಮಾರ್ಯ್ಯ . . .
13. ನ್ದುಗೆ ಯ್ದು ಕನ್ತೆಳಿ ಕಿಳ್ವಾಳಱ ?
14. ಗೆಯ್ದು ದತ್ತಮಂ ಕೊಟ್ಟರ್॥
15. ಕಳ್ವರೆನ್ನದೆ ಈಸುವಾರೆಲ್ಲೋರುಂ

Transliteration.

1. svasti Sakanṛipa-kâlâtîta-saṃvatsara- [sataṃgaḷê-]
2. ḻûnûṟa irppatteraḍane varisha pravarttise Śrîpuru [shadê]-
3. -va-permmâḍi Prithuvî-koṅguṇivarmma dharmma-mahâ [râ]-
4. jâdhirâja paramêśvaraṃ prithivîrâjyaṃ geyyuttamire Ta-
5. ḷavanapuradoḷ iḻdu Pausha-mâsam Âdityavâraṃ sûryya-
6. grahaṇadoḷu Armmeḷeyapaḷḷi Kuṟipaṭṭiyoḷe Kali-
7. paṭṭoḍeya Kuṟiṃbagâvuṇḍaṃgaṃ Kaṭakayagaṃ biṭṭeraḍuggaṃḍu-
8. gaṃ mannadeṟeyokkal ellâ-kâlakkaṃ kuṟimbadeṟe-
9. yaṃ parihâraṃ biṭṭar ǀ î-teṟeya koṇḍavar b-Bâraṇâ-
10. siyuvaṃ basadiyuvaṃ kavileyuvan aḻida brahmâtiya-
11. n uṇḍôn ǁ Kalipaṭṭoḍeyara bi-
12. ṭṭar Duggunya Visvakarmmâryya. .
13. ndu geydu kanteḷi kiḷvâḷaṟa?
14. geydu dattamaṃ koṭṭar ǁ
15. kaḷvarennade îsuvâr ellôruṃ

Translation.

Be it well. During the year 722 after the time of the Ṡaka king, while Śrîpurushadêva-permânaḍi Prithuvi-konganivarma dharmamahârâjâdhirâja-paramêśvara was ruling the earth :—

Residing in Taḷavanapura he granted during the month of Pushya, on a Sunday with solar eclipse for all times free from imposts, taxes on 2 khaṇḍugas of land bestowed on Kalipaṭṭoḍeya Kuṟimbagâvuṇḍa and Kaṭakaya who were dwelling in the sheep-pen (kuṟipaṭṭi) of Armmeḷeyapaḷḷi and also kuṟimbadere (taxes on shepherds). He who collects this tax will be guilty of the sin of slaying Brahmans and

destroying Benares, *basadis* (Jain temples) and tawny cows. Kalipaṭṭoḍeyar granted and Viśvakarmâchârya of Dugguni wrote this and made a gift of it.

Without stealing all should give (the taxes above named).

Note.

This inscription is important as it is one of the earliest inscriptions on stone of the Ganga kings. There is only one such dated inscription of the Ganga king Śrîpurusha published in P. 36, M.A.R. 1918 which is dated Ś 710 or 788 A. D. The present grant is dated S′ 722. No cyclic year is given. The only details of dating found are the month Pausha, the week-day Sunday and the solar eclipse. During the year Ś 722, the new moonday of Pausha corresponds to January 17, 801 A. D. on which day the tithi of Amâvâsya began 21½ ghaṭikas after sun-rise. But no solar eclipse is found to occur on that day according to Svami Kannu Pille's Ephemeris. This detail might have been added to make the occasion appear more sacred.

The only year close to this date in which all the details regarding month, tithi and solar eclipse agree is S′ 712. In this year Pushya ba 30 falls on Sunday 9th January A. D. 791 and a solar eclipse occurs on the same date. But the word "Irppatteraḍane" in l-2 cannot be read or interpreted as meaning 12.

Taking the date Jan. 17, 801 as the date of the grant, this would extend the date of Śrîpurusha to 801 A. D. and make him a contemporary to some extent of the Râshṭrakûṭa king Gôvinda III 794-814. According to Rice, Śrîpurusha's successor Śivamâra Saigoṭṭa came to the throne in the latter part of the 8th century (Mysore and Coorg from the Inscriptions, P. 40). Jeaveau Dubreil in his early History of the Dekhan merely gives 788 A. D. as the date of Śrîpurusha.

Regarding the other details furnished in the present grant we find that Taḷavanapura or Talakâḍ was the capital of the Gangas in the reign of Śrîpurusha. A plot of land of the sowing capacity of 2 khaṇḍugas seems to have been granted. free of taxes to Kalipaṭṭoḍeya Kuṟimbagâvuṇḍa and Kaṭakaya. They were also granted the *kuṟimbadeṟe* of the village, *viz.*, the tax on shepherds. The former was a kuṟimbagâvuṇḍa or headman of the kuṟumbas (shepherds). His proper name Kalipaṭṭoḍeya occurs in line 11 of the grant. That a tax was imposed even in these early times (801 A. D.) on the shepherds is clear from this grant.

The village in which the land was situated is called Armmeḷeyapaḷḷi. This village is probably the same as Ambaḷe, a village in Yelandur Taluk, a few miles off from Basavaṭṭi, the place of find of the present inscription.

The reason for the grant is not clearly given in the record. The donees were the heads of kuṟihaṭṭi or the part of the village where sheep were kept and probably on account of this office they are granted the land and remission of taxes.

As the destruction of Basadis or Jaina temples is included in the imprecatory sentence in this grant as a great sin along with the slaying of cows and Brahmans, etc., it is probable that the author of the inscription was either a Jaina or had great reverence for the Jaina religion.

Viśvakarmâchârya is named as the engraver of the grant but the lines referring to him, *viz.*, 12-14 are very corrupt and the meaning is far from clear.

Paleography. The letters belong to the end of 8th century or beginning of 9th century. At the end of lines 2 and 3, some letters are effaced and in line 1 the letters *satamgaḷe* are very faintly carved and cannot be clearly made out. The letter *ḷû* at the beginning of line 2 looks almost like *mû*. Moreover *eḷû-nûṟa* is written in place of *eḷu-nûṟa*.

An elephant is carved in the lower part of the inscription probably to indicate that it is a Ganga record. It is usual to find a cow or calf in the beginning of a grant and occasionally below a grant also but an elephant is rarely found below a grant. Owing to the insertion of this elephant and the poor engraving of lines 11-14, it is difficult to make out the full sense of the last portion of the record.

39

At the same village Basavaṭṭi, on an oil-mill in the land of Mâdappa.

Kannaḍa language and characters.

ಚಾಮರಾಜನಗರದ ತಾಲ್ಲೂಕು ಸಂತೆಮರಳ್ಳಿ ಹೋಬಳಿ ಬಸವಟ್ಟಿ ಗ್ರಾಮದ ಮಾದಪ್ಪನ ಹೊಲದಲ್ಲಿ ನಟ್ಟಿರುವ ಕಲ್ಲುಗಾಣ.

ಸುತ್ತಳತೆ ಪ್ರಮಾಣ 3′ × 6″.

ಎಡಭಾಗ

1. ಸ್ವಸ್ತಿಶ್ರೀವೀರನಾ
2. ರಸಿಂಹದೇವರಸರು
3. ಪ್ರುಥುವೀರಾಜ್ಯಂಗೈ
4. ಯ್ಯುತ್ತಿರಲು ವಿಷು
5. ಸಂವತ್ಸರದ ಆ
6. ಷಡ ಸು ೩ ಸುದ
7. ಲು ಧಸೆಟ್ಟಿ
8. ಯು ನಲ್ಲೂರದ
9. ಹರತಿಗವುಡ
10. ನ ಮಗ ಕೇತ
11. ಗವುಡನ ಮ
12. ಗ ಹರಗವುಡ
13. ನ ಮರಾಹಲ್ಯ
14. ಮಲ್ಲಿಕಾರ್ಜು
15. ನ ದೇವರಿಗೆ ಇ
16. ಕಿದ ಗಾಣ ಎಡೆ
17. ಯೂರ ಮಾದಿ ಕಾ
18. ಟನ ಧರ್ಮ್ಮ

Transliteration.

1. svasti srî Vîranâ-
2. rasiṃhadêvarasaru
3. pruthuvîrâjyaṃ gai-
4. yyuttiralu Dâtu-
5. saṃvatsarada Â-
6. shâḍa su 3 suda
7. lu Bhaseṭṭi-
8. ya Nallurada
9. Haratigavuḍa-
10. na maga Kêta-
11. gavuḍana ma-
12. ga Haragavuḍa-
13. na Marâhalya
14. Mallikârju-
15. na dêvarige i-
16. kida gâṇa Eḍe-
17. yûra Mâdikâ-
18. ḻana dharmma

Translation.

Be it well. While the illustrious Vîra Nârasimha-dêvarasar was ruling the earth, on Friday, 3rd lunar day of Âshâḍha in the year Vishu, an oil-mill was set up for the service of the god Mallikârjuna in the village Marahaḷḷi belonging to (or constructed by) Haragauḍa, son of Kêtagauḍa who is the son of Haratigauḍa of the village Bhaseṭṭiya Nallûr. This is the charity of Mâdikâḻa of Eḍeyûr.

Note.

This records the setting up of an oil-mill in the village Basavaṭṭi called Bhaseṭṭi-Nallûr, the income of which was to be used for services in the temple of Mallikârjuna of Marahaḷḷi (same as Sante Marahalli), about two miles off from Basavaṭṭi. The donor is said to be Mâdikâḻa of the village Eḍeyûr (same as Eḍur, about 3 miles off from Basavaṭṭi).

The date of the record is not given in terms of the Śaka era. It is given as Friday 3rd lunar day of the bright half of Âshâḍha in the year Vishu during the reign of the Hoysaḷa king Vîra Nârasimhadêvarasar. From the nature of the characters used the Nârasimhadêvarasar of this record may probably be Nârasimha II. The date will then correspond to 23rd July 1221, a Friday, taking the solar month corresponding.

40

At the village Teḷanûr in the same hobli, on the *tôraṇagamba* (stone gateway) in front of the Mahankâḷi-amma temple.

Kannaḍa language and characters.

ಅದೇ ಹೋಬಳಿ ತೆಳನೂರು ಗ್ರಾಮದ ಮಹಂಕಾಳಿ ಅಮ್ಮನವರ ದೇವಸ್ಥಾನದ ಮುಂದೆ ತೋರಣಗಂಬದಲ್ಲಿರುವ ಶಾಸನ.

1. ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಮಹಾಮಂಡಳೇಶ್ವರ ಅರಿಯ ವಿಭಾಡ ಭಾ
2. ಷೆಗೆ ತಪ್ಪುವ ರಾಯರ ಗಂಡ ಚತುಸ್ಸಮುದ್ರಾಧಿಪತಿ ಶ್ರೀಮನ್ ಮ
3. ಹಾರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀವೀರಬುಕ್ಕರಾಯ
4. ನ ಕುಮಾರ ಹರಿಹರರಾಯನು ಪ್ರಿಥ್ವಿರಾಜ್ಯಂಗೆಉತ್ತಿರ್ದ್ದ

5. ಲ್ಲಿ ಶಕನಕಾಲ ೧೩೧೦ ವರುಷಸಂದ ವಿಭವ ಸಂವತ್ಸರದ ಚ
6. ಯಿತ್ರ ಬ ೧೦ ಗು ತೆಳ್ಳನೂರ ಮಹಂಕಾಳಿ ದೇವಿಗೆ ಅಕ್ಕಸಾಲೆ ಸೋ
7. ಮೋಜನ ಮಗ ಕಾಲ್ಕೋಜನು ನಿಲ್ಸಿದ ಕಲ್ಲತೋರಣ ಶ್ರಿ ಶ್ರಿ ಶ್ರಿ

Transliteration.

1. svasti śrîman mahâmaṃḍaḷêśvara ari[râ]ya vibhâḍa bhâ-
2. shege-tappuva-râyaragaṃḍa chatus-samudrâdhipati śrîman ma-
3. hârâjâdhirâja râjaparamêśvara śrî Vira Bukkarâya-
4. na kumâra Harihararâyanu prithvirâjyaṃgeuttirdda-
5. lli Śakanakâla 1310 varusha saṃda Vibhava-saṃvatsarada Cha-
6. yitra ba 10 Gu Teḷḷanûra Mahaṃkâḷi-dêvige akkasâle Sô-
7. môjana maga Kâlkôjanu nilsida kallatôraṇa śrî śrî śrî.

Note.

This records the setting up of the stone gateway (*kalla-tôraṇa*) by Kâlkôja, son of Akkasâle (goldsmith) Sômôja, for the temple of the goddess Mahâṃkâḷi in the village Teḷḷanûr during the reign of the Vijayanagar king Harihararâya II.

It is dated Ś 1310 Vibhava sam. Chai. ba. 10 Gu. The date falls within the reign of Harihara II and corresponds to April 2, A.D. 1388, a Thursday.

41

At the same village Teḷanûr, on a slab lying on the tank-bund.

Size $5' \times 3'$.

Kannaḍa language and characters.

ಅದೇ ತೆಳನೂರು ಗ್ರಾಮದ ಊರಕೆರೆಯ ಏರಿಯಮೇಲೆ ಬಿದ್ದಿರುವ ಕಲ್ಲಿನಲ್ಲಿ.

ಪ್ರಮಾಣ $5' \times 3'$.

1. ಸ್ವಸ್ತಿ ಸಮಧಿಗತ ಪಂಚ ಮ
2. ಹಾ ಶಬ್ದ ಮಹಾ ಮಣ್ಡಳೇಸ್ವರಂ
3. ದ್ವಾರಾವತೀಪುರ ಪರಮೇಸ್ವರಯಾ
4. ದವ ಕುಳಾಂಬರ ದ್ಯುಮಣಿ ಸಮ್ಯ
5. ಕ್ತ ಚೂಡಾಮಣಿ ಮಲಪರೊಳ್ಗಣ್ಡ
6. ಅವನೀಸೇತ್ಯಾದಿ ನಾಮಾವಳೀಸರಪ್ಪ
7. ಶ್ರೀಮನ್ಮಹಾಮಣ್ಡಳೇಸ್ವರಂ ತ್ರಿಭು
8. ವನಮಲ್ಲ ತಳಕಾಡು ಗಂಗವಾಡಿ
9. ನೊಳಂಬವಾಡಿ ಕೊಂಗುನಂಗಲಿಬನ
10. ವಾಸೆ ಯುತ್ಸಂಗಿ ಹಾನುಂಗ ಲ್ಗೊಂಣ್ಡ
11. ಭುಜಬಳ ವೀರಗಂಗ ಜಗದೇಕಮಲ್ಲ
12. ಶ್ರೀನಾರಸಿಂಗಹೊಯ್ಸಳ ದೇವರುಪ್ರಿಥಿ
13. ವೀ ರಾಯ್ಯಂಗೆಯುತ್ತಿರೆ ಸ್ವಸ್ತಿ ಸಕವರಿ
14. ಷಂ ಸ ೧೦೦೯ ವರಿಷ ಹೋದಿಂ
15. ಬಳಿಕ ವಿರೋಧಿ ಸಂವತ್ಸರದ ಕನ್ನೆ ಮಾ
16. ಸ ಕೃಷ್ಣಪಕ್ಷದ ಅಷ್ಟಮಿ ಸೋಮವಾ
17. ರ ತೆಳ್ಳನೂರ ಮಸ್ತಿಯು ವಿಸ್ವಕಮ್ಮರ್ ಕೊಂಗು
18. ಣಿಯರ ಮಾಯಣಾಚಾರಿಯ ಮಗಂ ಕೇತಾಚಾರಿ.

Transliteration.

1. svasti samadhigata-paṃcha-ma-
2. hâśabda mahâmaṇḍaḷêsvaraṃ
3. Dvârâvatîpura-paramêsvara Yâ-
4. davakuḷâṃbara-dyumaṇi samya-
5. ktva-chûḍâmaṇi Malaparoḷgaṇḍa
6. avanîsêtyâdi nâmâvaḷî-sarappa
7. śrîman mahâmaṇḍaḷêsvaraṃ Tribhu-
8. vanamalla Taḷakâḍu Gamgavâḍi
9. Noḷaṃbavâḍi Koṃgu Naṃgali Bana-
10. vâse Yutsaṃgi Hânuṃgalgoṃṇḍa
11. bhujabaḷa Vîragaṃga Jagadêka-malla
12. śrî Nârasiṃga Hoysaḷa dêvaru prithi-
13. vîrâyyaṃ geyuttire svasti Sakavari-
14. shaṃ sa 100099 varisha hôdiṃ
15. baḷika Virôdhisaṃvatsarada Kanne-mâ-
16. sa kṛishṇapakshada ashṭami Sômavâ-
17. ra Teḷḷanûra mâstiyu Visvakarmma Koṃgu-
18. ṇiyara Mâyaṇâchâriya magaṃ Kêtâchâri

Note.

This records the death of a woman as *mâsti* during the reign of the king Jagadêkamalla Nârasinga Hoysaḷadêvar, possessed of the titles, obtainer of the band of five musical instruments, mahâmaṇḍalêsvara, supreme lord of Dvârâvatîpura, a sun to the firmament that is the Yâdava race, crest-jewel of righteousness, lord over Malepas, Tribhuvanamalla, conqueror of Talakâḍu, Gangavâḍi, Noḷambavâḍi, Kongu, Nangali, Banavase, Uchchangi (written here as Utsangi), and Hanungal and bhujabala-vîraganga. Mâsti or mahâsati is a woman who immolates herself on the death of her husband usually by being burnt on his funeral pyre. In this record, the *mâsti* is not named but is simply called the Mâsti of Teḷḷanûr (the village Teḷanûr in which the stone is set up). The date too is not properly given. We find in lines 13-16 "after the Śaka year 100099 (S' 1099) in the year Virôdhi, on Monday the 8th lunar day of the dark half of Kannemâsa." What happened on this day, whether it is the death of the Mâsti or the setting up of the stone record, is not stated. After this we find the words the Mâsti of Teḷḷanûr and after that the name Kêtâchâri, son of Viśvakarma Konguṇiyara Mâyaṇâchâri. Whether Kêtâchâri is the husband of the Mâsti or whether he is her son who set up the inscription stone in her memory or whether he is merely the engraver who carved the inscription cannot be definitely determined. The last alternative seems to be the most probable.

Regarding the date, we find S' 1099 is Hêviḷambi. The first Virôdhi coming after this is S' 1151. The date Virôdhi sam. Kanne ba. 8 corresponds to 12th September 1229 A.D. a Wednesday and not Monday as stated in the record. But perhaps the week-day is wrongly spelt as Sômavâra in place of Saumya-vâra. This date falls within the reign of Nârasimha II, son of Ballâḷa II, who conquered the fort of Uchchangi, one of the titles used in the epigraph for Narasimha being

conqueror of Uchchangi. What was the necessity for mentioning the year Ś 1099 when later we have the date Virôdhi, Ś 1151 ? Probably the first date denotes the date of the death of the mâsti and the second the date of the inscribing of the record.

42

On a vîragal near the tank in the same village Teḷanûr.

Size 2′-6′ × 2′-0″.

Kannaḍa language and characters.

ಅದೇ ಗ್ರಾಮದ ಕೆರೆಯಬಳಿ ವೀರಗಲ್ಲಿನಮೇಲೆ.

ಪ್ರಮಾಣ 2′-6″×2′-0′.

1. ತೆನಳನೂರ ಕೊಂಗುಣಿಗರ ಕಾಳ್ಗಾವುಂ
2. ಡನ ಮಗ ಮಂಚಗಾವುಂಡನ
3. ಳಿಯಂ ಮದ್ದಗಾವುಂಡನ ಮಗ
4. ಮಾಚಗಾವುಂಡನುಂ ತೆನಳ
5. ಪುರ ಸೋಮಗಾವುಂಡನಮಗಂ
6. ಬಮ್ಮಗಾವುಂಡನುಂ ಹೊರ
7. ಮೂಱೆತಂ ದಟ್ಟಿ ಗಾವುಂಡು
8. ಗಳು ಮೆಚ್ಚಿ ಕಟಚಾರಿಯವ .
9. ಕಡೆ್ಗ ಬಸಿದು ಬಿಟ್ಟ . . .
10. . . . . . .
11. . . . . . .
12. . . . . . .
13. ಗಳಾಗಿ ಒನ್ದು ಚಾಮು
14. ಣ್ಡ ಪುರದ ಕೆರೆಯಮೂ
15. ಡಣ ತೂಂಬನು ದೇವರ್ಗ್ಗೆಬಿ
16. ಟ್ಟನ್

Note.

This inscription is full of lacunæ in lines 7, 9, 10 and 11 owing to the letters being quite worn out and thus become illegible. It seems to record the gift of some rent-free land to Kaṭâchâri by certain gauḍas of Tenaḷavûr, named Mâchagâvavuṇḍa, son of Maddagâvuṇḍa, son-in-law of Manchagâvuṇḍa, son of Konguṇigara? Kâḷgâvuṇḍa, and Bamma-gâvuṇḍa, son of Sômagâvuṇḍa; and Mûḷetamdaṭṭigâvuṇḍa. It also records the gift of the eastern weir of the tank at Châmuṇḍapura for the services of some deity (not named).

No date is given nor is the reigning king named in the record. The characters seem to belong to 10th century. The meaning of lines 9-12 cannot be clearly understood.

43

On a broken slab near a well by the side of the tank-bund at the same village Teḷanûr.

Size 4′ × 3′.

Kannaḍa language and characters.

ಆದೇ ತೆಳನೂರು ಗ್ರಾಮದ ಬಾವಿಯ ಕಟ್ಟೆಬಳಿಯಿರುವ ದೊಡ್ಡ ತುಂಡು ಕಲ್ಲಿನಲ್ಲಿ.

1. ಶಾಶಾಸನ
2. ಮೂಗೂರ ಸೀಮೆಯ ಒಳಗಣ ತೆಳ . . . .

3. ನು ಇಕ್ಕಿ ಆ ಪಲಕ್ಕಿಯ ಉಂಬಳಿಗೆ ಕೊಟ್ಟೆವಾಗಿ ಆತ್ತೆಳನೂರ
4. ಗ್ರಾಮಗಳು ಚತುಸ್ಸೀಮೆಯ ವೊಳಗಣ ನಿಧಿ ನಿಕ್ಷೇಪ ಜಲ ಪಾಷಾಣ
5. ಆಗಾಮಿಸಿಧ ಸಾಧ್ಯಗಳೆಂಬ ಅಷ್ಟಭೋಗತೇಜ ಸ್ಸ್ವಾಮ್ಯಗಳನು ನಿಂಮ
6. ಪವುತ್ರ ಪಾರಂಪರೆಯಾಗಿ ಆ ಚಂದ್ರಾರ್ಕ ಸ್ಥಾಯಿಗಳಾಗಿ ಸುಖದಿಂ
7. ಅನುಭವಿಸಿಕೊಂಡು ಬರುವುದು ಬ್ರಹ್ಮಾದಾಯ ಸರ್ವಮಾನ್ಯ
8. ಸ್ಥಾನಮಾನ್ಯಂಗಳನು ಪೂರ್ವ ಮರ್ಯಾದೆಯಲ್ಲಿ ನಡೆಸಿ ಬಹಿರಿ ಎಂದು ಕೊಟ್ಟ ಸಿಲಾಶಾಸನ ಸ್ವದತ್ತಾ ದ್ವಿಗುಣಂ ಪುಣ್ಯಂ ಪರದತ್ತಾ
9. ನು ಪಾಲನಂ ಪ[ರ]ದತ್ತಾ ಪಹಾರೇಣ ಸ್ವದತ್ತಂ ನಿಷ್ಪಲಂ ಭವೇತ್ ಶ್ರೀರಾಮಚಂದ್ರ.

Note.

This is a fragmentary record, the top portion having disappeared. Some letters at the end of lines 1, 2 and 3 are also lost. As it is, the record seems to register the grant of the village Teḷanûr in Mûgûr-sîme as *pallakki-umbaḷi* (gift of land for the maintenance of a palanquin) to some one whose name is lost. All the rights of land such as treasures underground, etc., were transferred to the donee but the previous gifts to Brahmans and temples are required to be maintained by the terms of the grant. The usual imprecatory stanza is found at the end. After this comes the signature Râmachandra. No date nor the name of the ruling king is given but the signature probably indicates one of the early Âravîḍu kings at Vijayanagar whose favourite deity was the god Râmachandra of Penugoṇḍa. The characters too belong to about the same period (end of 16th century A.D.).

44

On another broken slab in the parapet wall of the same well.

Kannaḍa language and writing.

ಅದೇ ತೆಳನೂರು ಗ್ರಾಮದ ಕೆರೆಯಬಳಿ ಬಾವಿಯ ಕಟ್ಟೆಗೆ ಸೇರಿಸಿರುವ ತುಂಡುಕಲ್ಲು.

ಅಕ್ಷರವಿರುವ ಕಲ್ಲಿನ ಪ್ರಮಾಣ $3' \times 2\frac{1}{2}'$.

ಮೇಲ್ಭಾಗ ಒಡೆದುಹೋಗಿದೆ.

1. ಂ ಡಗಾಣದೆ
2. ವಾರಾದೊಳಾದಿ . . . . .
3. ವುರ ಸುಂಕಸಹಿತವಾ . . . . . .
4. ವರು ಕವಿಲೆಯು ಮನಟಿದವರು. . . . . . .
5. ಟಿ ಯೊಳ್ ಪುಟ್ಟುವರ್ ಇದಂ ವಿಃಕ್ಕನದವಂ ಮುತ್ತರನಸೊಯಿ . .
6. ವಿಃಕೊಮಾರಗದ್ಯಾಣದ ದಣ್ಡವಂತೆಬುವ

Note.

This inscription is very fragmentary, the top and a side of the slab being broken and lost. It seems to record the gift of certain taxes such as oil-mill tax, customs duties in some village to some one. It is interesting to find that in addition to the usual imprecation of the violaters of the grant incurring the sin of slaughtering

cows, the record also contains a provision for the levy of a fine of a Komâra gadyâṇa from those who interfere with the grant. This had to be paid to one Muttarana Sôyi . . . For Komâra-gadyâṇa, see E. C. XI. Inter. p. 9.

No date is given. The characters seem to belong to 13th century.

45

On the *balipiṭha* of Śambhulingêśvara temple in the same village Teḷanûr.

Kannaḍa language and characters.

ಅದೇ ಗ್ರಾಮದ ಶಂಭುಲಿಂಗೇಶ್ವರ ದೇವಸ್ಥಾನದ ಮುಂದೆ ಬಲಿಪೀಠದಲ್ಲಿ ಕೆತ್ತಿರುವುದು.

1. ತೆಳನೂರ
2. ಕೆಂಗೋಜನು ಗೆಯಿ
3. ದ ಕಲ್ಲು.

Note.

This merely records the setting up of the above *balipiṭha* (a slab on which food offerings are placed by temple priests for minor deities) by Kengôja of Teḷanur, a stone carver.

The characters seem to belong to 18th century.

46

At the village Ummattûr in the hobli of Ummattûr, on a slab set up in the land of Chauḍimâdana Râchaseṭṭi.

Size 5′ × 2′.

Kannaḍa language and characters.

ಉಮ್ಮತ್ತೂರು ಹೋಬಳಿ ಕಸಬಾ ಗ್ರಾಮಕ್ಕೆ ಸೇರಿದ ಚವಡಿಮಾದನ ರಾಚಶೆಟ್ಟಿ ಹೊಲದಲ್ಲಿ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5′ × 2′.

1. ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ . . . . ರವೇ . .
2. ಕ್ಯನಗರಾ
3. ಸ್ವಸ್ತಿ . . . . ,
4. ಶಾಲಿವಾಹನಶಕ ವರ್ಷ ೧೫೧೦ ಸಂದವ
5. ರ್ತಮಾನಕ್ಕೆ ಸಲುವ ಸರ್ವಧಾರಿ ಸಂವತ್ಸರದ
6. ಫಾಲ್ಗುನ ಬಹುಲ ೫ . . . .
7. . . . ರಾಜ ಪರಮೇಶ್ವರ
8. ಕಟಪತಿ ಮಹಾರಾಯರು ಪ್ರಿಥ್ವಿರಾಜ್ಯಂಗೈವಲ್ಲಿ.
9. . . . . . . ಮಹಾದೇವ ದೇವೋತ್ತಮ.
10. . . . . ಭುಜಂಗೇಶ್ವರ ದೇವರ ಅಂಗಭೋಗ
11. ದೇವಪ್ಪಗಾಡರ ಮಕ್ಕಳು . . . . .
12. ಕಾಲಾಂತ್ತಕ ವೊಡೆಯರು ಕೊಟ್ಟ ಗ್ರಾಮದ ಶಿಲಾ
13. ಸಾಸನದ ಕ್ರಮವೆಂತೆಂದರೆ ಉಂಮತ್ತೂರ ಗ್ರಾಮಕ್ಕೆ
14. ಸಲುವ ಕಾಲುವಳಿ ಪುರ ಕೊಲ್ಲಗೌಂಡನಪುರವೆಂಬ
15. ಗ್ರಾಮ ೧ನು ಸರ್ವಮಾನ್ಯವಾಗಿ ಕೊಟ್ಟೆವಾಗಿ
16. ಆ ಗ್ರಾಮಕ್ಕೆ ಸಲುವ ಚತುಸೀಮೆಯೊಳಗುಳ ಗದೆ
17. ಬೆದಲು ಸುಂಕ ಸುವರ್ನಾದಾಯ ಕಾಡಾರಂಭನೀ
18. ರಾರಂಭ ತೋಟ ತುಡಿಗೆ . . . .
19. ನಿಧಿ ನಿಕ್ಷೇಪ ಜಲಪಾಷಾಣ ಅಕ್ಷೀಣಿ ಆಗಾಮಿ
20. ಸಿದ್ಧಸಾಧ್ಯಂಗಳೆಂಬ ಅಷ್ಟಭೋಗ ತೇಜಸ್ವಾಮ್ಯ
21. . . . . . . ಮಾಡಿ ಆಚಂದ್ರಾರ್ಕಸ್ಥಾಯಿ
22. ಅನುಭವಿಸಿಕೊಂಡು ಬಹದುಯೆಂದುಕೊಟ್ಟ
23. ಸ್ಥಾನಮಾನ್ಯ ಪೂರ್ವಕವಾಗಿ . . . . .
24. . . . . .
25. . . . .
26. . . . .
27. . . ಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂವಾ ಯೋಹರೇತ [ವ]
28. ಸುಂಧರಾಂ ಷಷ್ಟಿರ್ವರ್ಷ ಸಹಸ್ರಾಣಿ ವಿಷ್ಠಾಯಾಂ
29. ಜಾಯತೇ ಕ್ರಿಮಿ ॥

Note.

This inscription is full of lacunæ owing to the letters being quite worn out and not easily legible. It is dated S' 1510 Sarvadhâri sam. Phâl. ba. 5 which corresponds to 25th February 1589, a Tuesday. But the details of the date are not clearly legible in ll '4 and 5.

The record belongs to the reign of the Vijayanagar king Venkaṭapatirâya (I) (1586-1615). It registers the grant of the village Kollagauṇḍanapura, a hamlet (kâluvaḷi) of the village Ummattûr, free of taxes for the services in the temple of god Bhujangêśvara in Ummattûr. The donor is named Kâlâṃtaka-voḍeyar, son ? of Dêvappagauḍa, who was probably a subordinate under the Vijayanagar king.

The usual imprecatory verse about the punishment to those who confiscate a land, etc., is found at the end of the grant.

47

At the village Dèmaḷḷi in the hobli of Ummattûr, on a slab set up in the land of Vîrappana Mâdappa to the north.

Size 4′ × 3′.

Kannaḍa language and characters.

ಆವೇ ಉಮ್ಮತ್ತೂರ ಹೋಬಳಿ ದೇಮಳ್ಳಿ ಗ್ರಾಮಕ್ಕೆ ಉತ್ತರ ವೀರಪ್ಪನ
ಮಾದಪ್ಪನ ಹೊಲದಲ್ಲಿ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4′ × 3′

1. ೦ ಯೀಶ್ವರ ಸಂವತ್ಸರದ ಅಶ್ವಯುಜ ಸು ೧೦ ಲಿ ಶ್ರೀ
2. ೦ ಸಾಳುವ ಗೋವಿಂದ ರಜ ಅಯ್ಯನವರು . . . . . .
3. ೦ ರ ನಿಂಮಸ್ಥಾನದ ಪುರಹರ ಘುಜಂಗೇಶ್ವರದೇವರಿಗೆ
4. ೦ ಮತೂರು ಸ್ಥಳದ ಬಾಗುಳಿಯ ಪುರುವನು ಸರ್ವಮಾನ್ಯವಾಗಿ
5. ೦ ಯೀ ಪುರಕೆ ಸಲುವಗದೆ ಬೆದಲು . . . . . ತಲುಡು
6. ಕೆಟಿ
7. ೦ ಮಲಗ
8. ದುಕೊಂ
9. ಬಿಟ ಪುರ ಇಮಟಕ್ಕೆ.

Note.

Several letters in lines 6-9 of this record are quite worn out and are illegible. It records the gift of the village Bâguḷi, free of taxes and with all rights for services in the temple of Bhujangêśvara of the village Ummattûr by Sâḷuva Gôvindarâja Ayya. The donor was a minister under Kṛishṇarâya (1509-1529), king of Vijayanagar, and was the ruler of Ummattûr, Terakaṇâmbi and other districts to the south of Mysore. (See M. A. R. 1931, p. 150, for Gôvindarâja.)

The date of the record is given as the 10th lunar day of the bright half of Âśvayuja in the year Îśvara. The only year Îśvara associated with Gôvindarâja is 1517, and the date is therefore probably equivalent to 24th September 1517.

48

Maddur Taluk.

At Râyaseṭṭipura, in the hobli of Koppa, on a slab to the east of the Sômêśvara temple (Mandya Taluk 62 revised).

Size 4′-8″ × 3′.

Kannaḍa language and characters.

ಮದ್ದೂರು ತಾಲ್ಲೂಕಿನ ಶಾಸನಗಳು.

ಕೊಪ್ಪದ ಹೋಬಳಿ ರಾಯಶೆಟ್ಟಿಪುರದ ಸೋಮೇಶ್ವರ ದೇವಸ್ಥಾನದ ಪೂರ್ವಕ್ಕೆ ನಿಂತಿರುವ ಕಲ್ಲಿನಮೇಲೆ • (ಮಂಡ್ಯ ತಾಲ್ಲೂಕು 62ನೆಯ ಶಾಸನದ ತಿದ್ದುಪಡಿ).

ಪ್ರಮಾಣ 4′-3″ × 3′

1. ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ ಚಂದ್ರಚಾಮರ ಚಾರವೆ ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭಮೂ
2. ಲಸ್ತಂಬಾಯ ಸಂಭವೆ॥ ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಮ ಮಹಾ ಮಹಮನಪ್ಪ ಶ್ರೀ ಕೈಳಾಸ ಪುರವರಾಧೀಸ್ವರಂ
3. ಪಾರ್ವ್ವತೀವಲ್ಲಭಂ ಭಸ್ಮೋಧೂಳಿತದಸಭುಜ ಪಂಚವಕ್ತ್ರ ಪರಮೇಶ್ವರನ ಪೋಲಗದ ಭ್ರಿಂಗೀಶ
4. ಚಂಡೀಸ ಮುಕ್ಯವಾದ ಸಾಲೋಕ್ಯ ಸಾಮೀಪ್ಯ ಸಾರೂಪ್ಯ ಸಾಯುಜ್ಯ ಪದವಿಯಂಪ
5. ಡದ ದೇವಲೋಕದ ದೇವಗಣಂಗಳು ವೀರಭದ್ರ ವೀರಸೋಮನಾಥ ದೇವರ ಪ್ರಸ್ತಾವಂ
6. ಗಳ ॥ ಸ್ವಸ್ತಿ ಶ್ರೀಮನು ಮಹಾಮಂಡ [ಳೇ] ಸ್ವರಂ ತಳಕಾಡು ಗಂಗವಾಡಿ ನೊಣಂಬವಾಡಿ ಬನವಾಸೆ
7. ವುಚಂಗಿ ಕೊಂಗು ನಂಗುಲಿ ಗೊಂಡ ವೀರ ಬುಜಬಲ ವೀರಗಂಗನಸಹಾಯಸೂರ ಸನಿವಾರಸಿ
8. ದ್ದಿ ಗಿರಿದುರ್ಗಮಲ್ಲ ನಿಸಂಕಪ್ರತಾಪ ಹೊಯಿಸಳ ವೀರಬಲ್ಲಾಳು ದೇವ ದೋರಸಮು
9. ದ್ರದ ನೆಲೆಬೀಡಿನಲಿ ಸುಖಸಂಕಥಾ ವಿನೋದದಿಂ ರಾಜ್ಯಂಗೆಯುತ್ತಮಿರೆ ಸಕವರಿಸದ
10. ಸಕವರಿಸ ೧೧೦೭ ವಿಸ್ವಾವಸುಸಂವತ್ಸರದ | ಚೈತ್ರಸು | ೧ | ಮಂಗಳ ಕಲಿ ಗೋಹೆನಾಡಬಿದಿರಕೋ
11. ಟೆಯ ಮಲ್ಲೆಯ ನಾಯಕ ಸೋಮೆಯನಾಯಕ ತಂಮ ಹಳಿಯ ಸಿವ ಪುರವಾಗಿ ಭಕ್ತ
12. ರಿಗೆ ಧಾರಾಪೂರ್ವಕಂಮಾಡಿ ಕೊಟ್ಟಧರ್ಮವನು ಮಾದೆಯನಾಯಕ ಬಲುಹಿಂದಸಿವ [ಪುರವ]
13. ನುಬಿಡದಡೆ ವೀರಮಲಯ್ಯ ಕುತ್ತಿಕೊಂ [ಂ] ಡು ನಾಲ್ಕು ಸೀಮೆಯ ಕಲ್ಲಕಂಡು ಮಾದೆಯನಾಯ [ಕನ]
14. ಕಯ್ಯಲುಸಿವಪುರವಕೊಂಡು ಸೋಮನಾಥಪುರವಾಗಿ ಮಾಡಿದರು ॥ ಸ್ವಸ್ತಿಶ್ರೀಮನುಮ
15. ಹಾಮಂಡಳೇಸ್ವರಂ ಪ್ರಿಥ್ವಿವಲ್ಲಭಂ ಮಹಾರಾಜಾಧಿರಾಜಂ ದ್ವಾರಾವತಿಪುರವರಾಧಿ
16. ಸ್ವರಂ ಯಾದವಕುಳಾಂಬರದ್ಯುಮಣಿ ಸರ್ವ್ವಜ್ಞ ಚೂಡಾಮಣಿ ಮಲೆರಾಜರಾಜಮಲ
17. ಪರೊಳುಗಂಡ ಗಿರಿದುಗ್ಗಮಲ್ಲ ಕದನಪ್ರಚಂಡ ಸನಿವಾರಸಿದ್ಧಿ ಚಲದಂಕರಾಮಮಗರರಾಜ್ಯ
18. ನಿರ್ಮೂಳ ಚೋಳರಾಜ್ಯ ಪ್ರತಿಷ್ಠಾಚಾರ್ಯ್ಯ ಪಾಂಡ್ಯರಾಜ್ಯ ಸ್ಥಾಪನಾಚಾರ್ಯ್ಯನಿಸಂಕಪ್ರತಾಪ
19. ಚಕ್ರವರ್ತಿ ಹೊಯಿಸಳವೀರಸೋಮೇಸ್ವರದೇವರಸು ಕಣನೂರಲ್ಲಿ ಸುಖದಿ ರಾಜ್ಯಂಗೆಯ್ಯು
20. ತ್ತಮಿರೆ ಸಕವರ್ಷದ ೧೧೭೩ (?) ಸಾಧಾರಣ ಸಂವತ್ಸರದ ಚೈತ್ರಸುಧ | ೫ | ಮಂಗ ! ಮಾಡಿದ ಆಸಂ
21. ಖ್ಯಾತ ಮಹಾಗಣಂಗಳು ವೀರಭದ್ರದೇವರು ಮುಖ್ಯರಾದ ವೀರಸೋಮನಾಥಪುರದಪ್ರಿತ್ತಿ
22. ಮಂತರು ಸೋಮನಾಥದೇವರ ಪ್ರಿತ್ತಿಸ್ಥಾನಾಪತಿಮಾದಿರಾಜಗುರುಗಳಿಗೆ ಪ್ರಿತ್ತಿ ೧ಕಲಗೆದೇ
23. ವಾಲ್ಯಕೆಯುವನು ಯಿಕ್ಕುವನಲ್ಲ | ಕರಸ್ತಳದ ಬಸವಿದೇವಂಗೆ ಪ್ರಿತ್ತಿ ೨ ನೀಲಕಂಠದೇವಂಗೆ ಪ್ರಿ

24. ತ್ತಿ ೨ ಸೇನಬೋವಸಿದ್ಧಯ್ಯಗೆ ವ್ರಿತ್ತಿ ೨ ಅಪ್ಪೆಯ್ಯಂಗೆ ವ್ರಿತ್ತಿ ೨ ನಾರಿದೇವನ ಕುಮಾರ ಮಾದಯ್ಯ
25. ಗೆ ವ್ರಿತ್ತಿ ೨ ಸಂಭುದೇವಂಗೆವ್ರಿತ್ತಿ ೧ ವುತ್ತಮಾಂಗದ ಮಲ್ಲದೇವಗೆವ್ರಿತ್ತಿ ೧ಬಸ
26. ವಿದೇವನಕಲ್ಲೆಯಂಗೆ ವ್ರಿತ್ತಿ ೧ ಹರದಯ್ಯನಮಗ ಮುತ್ತಗೆ ಕೆಬೆಯಸೋಮಯ್ಯ
27. ಗೆ ವ್ರಿತ್ತಿ ೧ ಬೈಚವ್ವೆಯಮಗಕುಂಬಯ್ಯಂಗೆ ವ್ರಿತ್ತಿ ೧ ವಿರಟಯ್ಯನಮಗ ಕೇತಯ್ಯಂಗೆ ವ್ರಿತ್ತಿ ೧
28. ತಾನೇಸ್ವರಚಾಮಯ್ಯಂಗೆ ವ್ರಿತ್ತಿ ೧ ಕಿಳಕಿಯಸೋಮಯ್ಯಂಗೆ ವ್ರಿತ್ತಿ ೧ ಹೆಂದಡೆಸಿ
29. ಂಗಯ್ಯನಮಾರಯ್ಯ ಪ್ರಮಥಯ್ಯಂಗೆ ವ್ರಿತ್ತಿ ೧ ಆಚಯ್ಯನವೀರಯ್ಯಗೆ ವ್ರಿತ್ತಿ ೧
30. ನೀಲಕಂಠದೇವನಮಗ ಚಾಮಯ್ಯಂಗೆ ವ್ರಿತ್ತಿ ೧ ಪಟ್ಟಯ್ಯತಿಪ್ಪಯ್ಯಂಗೆ ಅರ್ದ್ಧ
31. ಕಠಾರಸಂಭುದೇವ ಅರ್ದ್ಧಮಲ್ಲಯ್ಯನಮಗ ಮೋಟಯ್ಯವ್ರಿತ್ತಿ ೧ ಚವುಡೋಜ ಅರ್ದ್ಧವಿರ್ತಿ
32. ಸಂಕಯ್ಯನಮಗದೊಡಮಾರಯ್ಯ ವ್ರಿತ್ತಿ ೧ ಜಡೆಯಮಲ್ಲಯ್ಯ ಅರ್ದ್ಧಸಂಗಮದೇವರಮಾ
33. ಧಯ್ಯಗೆವ್ರಿತ್ತಿ ೧ ಪಾಡುವಮಲ್ಲಯ್ಯನಾಯಕ ಅರ್ದ್ಧಮಲಿಕಿಳಕಿಯ ಸೋಮಯ್ಯಅರ್ದ್ಧ
34. ಪೋತಯ್ಯನಮಗ ಮಾದಯ್ಯ ಅರ್ದ್ಧ ಮಲ್ಲಯ್ಯನಮಗ ಕಲ್ಲಯ್ಯನು ವೀರಯ್ಯನ ವಿತಿಸರಿ
35. ಚಾಕರಸಗೆ ಅರ್ದ್ಧ ಮಣ ಕೆಱೆಯ ಕೇತಯ್ಯನಮಗ ಆಚಯ್ಯನು ಬಮಯ್ಯನಮಗ ಕೇತ
36. ಯ್ಯನು ವ್ರಿತ್ತಿ ೧ ನುಸರಿ ಆಗಿ ಹಚಿಕೊಂಬರು ಬಲ್ಲಯ್ಯನ ಸೋವಂಣಗೆ ವ್ರಿತ್ತಿ ೧ ದಪೊ
37. ಳಗೆವ್ರಿತ್ತಿ ಅರ್ದ್ಧ ಅಕ್ಕಸಾಲೆ ಮಲ್ಲೋಜನಮಗ ಸೋಮಯ್ಯ ರಾಮಯ್ಯಂಗೆವ್ರಿತ್ತಿ ೧ ಬಾಚಯಗೆ
38. ಕಠಾರದ ಸಂಭುದೇವಗೆ ಮತಂ ಅರ್ದ್ಧ ತವರದ ಮಾರಿಸೆಟ್ಟಿಯಮಗಳು ಚಂಗಣವೆಮಾದ
39. ವ್ವೆಗೆ ವ್ರಿತ್ತಿ ೧ ದೊಡ್ಡಮಾರಯ್ಯಗೆ ಮತ್ತಅರ್ದ್ಧ ಅನ್ತುವ್ರಿತ್ತಿ ೩೪ ಯೀವ್ರಿತ್ತಿಯನುವ್ರಿತ್ತಿವಂ
40. ತರ ಹೆಂಣು ಮಕ್ಕಳಃ ಹೆಂಡಿರು ತೊತ್ತಿನಮಕ್ಕಳು ಭಕ್ತರಾಗಿ ಅನುಭವಿಸುವರು ॥ ಯೀ
41. ಧರ್ಮವನು ಪ್ರತಿಪಾಳಿಸದೆ ಅನುಕೂಲನಾದವನು ಬಾಣರಾಸಿಯಲಿ ಸಾಯಿರಕವಿಲೆಯನು ದಿವ್ಯತಪೋಧನರ
42. ನು ಕೊಂದಪಾಪದಿಹೋಹರು ॥ ಸ್ವದತಂ ಪರದತಂ ವಾ ಯೋಹರೇತಿವಸುಂಧರ ಷಷ್ಟಿರ್ವರುಸಹಸ್ರಾಣಿ ವಿಷ್ಟಾ ಯಾಂಜಾ
43. ಯತೆಕ್ರಿಮಿ ॥

Transliteration.

1. namas tuṃga-siras-tuṃga-chaṃdra-châmara-chârave trailôkya-nagarâraṃbha-mû-
2. la-staṃbâya Saṃbhavê ‖ svasti śrîmannu mahâmahamanappa śrî Kailâsa-puravarâdhisvaraṃ
3. Pârvvatî-vallabhaṃ bhasmôdhûḷita-dasa-bhuja-panchavaktra-paramêsvarana vôlagada Bhriṃgîśa
4. Chaṃḍîsa-mukyavâda sâlôkya-sâmîpya sârûpya-sâyujya-padaviyaṃ pa-
5. ḍada Dêvalôkada dêvagaṇaṃgaḷu Vîrabhadra Vîrasômanâthadêvara prastavaṃ-
6. gaḷa ‖ svasti śrîmanu mahâmaṃḍa [ḷê] svaraṃ Taḷakâḍu Gaṃgavâḍi Noṇaṃbavâḍi Banavâse
7. Uchaṃgi Koṃgu Naṃguli-goṃḍa vîra bujabala vîragaṃgan asahâyasûra Sanivâra-si-
8. di giridurgamalla nisaṃka-pratâpa Hoyisaḷa Vîra Ballâḷu-dêva Dôrasamu-
9. drada nele-bîḍinali sukha-saṃkathâ-vinôdadiṃ râjyaṃ-geyuttamire Saka-varisada
10. Sakavarisa 1107 Visvâva [su]-saṃ vatsarada । Chaitra su । 1 । Magaḷa । Keregôḍe-nâḍa Bidirakô-

11. ṭeya Malleya-nâyaka Sômeyanâyaka tamma haḷiya Sivapuravâgi bhakta-
12. rige dhârâpûrvakammâḍi koṭṭa dharmavanu Mâdeyanâyaka baluhiṃda Siva [purava]-
13. nu biḍadaḍe Vîra Mallayya kutti-ko [ṃ] ḍu nâlku-sîmeya kalla kaṃḍu Mâdeyanâya [kana]
14. kayyalu Sivapurava koṃḍu Sômanâtha-puravâgi mâḍidaru ‖ svasti śrîmanu ma-
15. hâmaṃḍaḷêsvaraṃ prithvîvallabhaṃ mahârâjâdhirâjaṃ Dvârâvatî-puravarâdhi-
16. svaraṃ Yâdava-kuḷâṃbara-dyumaṇi sarvajñachûḍâmaṇi malerâjarâja mala-
17. paroḷugaṃḍa giriduggamalla kadanaprachaṃḍa Sanivârasiddi chaladaṃka‖ Râma Magararâjya-
18. nirmûḷa Chôḷurâjya-pratishṭâchâryya Pâṃḍyarâjya-sthâpanâchâryya nisaṃkapratâpa-
19. chakravarti Hoyisaḷa Vîra Sômêsva-dêvarasu Kaṃṇanûralli sukhadi râjyaṃgeyvu-
20. ttamire Sakavarshada 1173 Sâdhâraṇa-savatsarada Chaitra sudha | 5 - Maṃga | mâḍida asaṃ-
21. khyâta-mahâgaṇaṃgaḷu Vîrabhadra-dêvaru mukhyarâda Vîra-Sômanâthapurada vritti-
22. maṃtaru Sômanâtha-dêvara vritti stânâpati Mâdirâja-garugaḷige vritti 1 keṟege dê-
23. vâlyake yivanu yikkuvanalla | Karastaḷada Basavidêvaṃge vritti 2 Nîlakaṃṭha-dêvaṃge vri-
24. tti 2 sênabôva Siddhayyage vritti 2 Appeyyaṃge vritti 2 Nâridêvana kumâra Mâdayya-
25. ge vritti 2 Saṃbhudêvaṃge vritti 1 Vuttamâṃgada Malladêvage vritti 1 Basa-
26. vidêvana Kalleyaṃge vritti 1 Haradayyana maga Muttagekeṟeya Sômayya-
27. ge vritti 1 Baichavveya maga Kuṃbayyaṃge vritti 1 Viraṭayyana maga Kêtayyaṃge vritti 1
28. Tânêsvara Châmayyaṃge vritti 1 Kiḷakiya Sômayyaṃge vritti 1 Heṃdaḍe Si-
29. ṃgayyana Mârayya Pramathayyaṃge vritti 1 Âchayyana Vîrayyage vritti 1
30. Nîlakaṃṭha-dêvana maga Châmayyaṃge vritti 1 Paṭṭayya Tippayyaṃge arddha
31. Kaṭhâra Saṃbhudêva ardda Mallayyana maga Môṭayya vritti 1 Chavuḍôja arddha-vritti

32. Saṃkayyana maga Doḍamârayya vritti 1 Jaḍeya Mallayya arddha Saṃgamadêvara Mâ-
33. dayyage vritti 1 Pâḍuva Mallaya-nâyaka arddha Malikiḷakiya Sômayya arddha
34. Pôtayyana maga Mâdayya arddha Mallayyana maga Kallayyanu Vîrayyana viti sari
35. Châkarasage arddha Maṇakeṟeya Kêtayyana maga Âchayyanu Bamayyana maga Kêta-
36. yyanu vritti 1 nu sari âgi hachi kombaru Ballayyana Sôvamṇage vritti 1 daṟo-
37. ḷage vritti arddha akkasâle Mallôjana maga Sômayya Râmayyaṃge vritti 1 Bâchayage
38. Kaṭhârada Saṃbhudêvage mataṃ arddha Tavarada Mârisеṭṭiya magaḷu Chaṃgaṇave Mâda-
39. vvege vritti 1 Doḍḍa-Mârayyage matta arddha antu vritti 34 yî-vrittiyanu vrittivaṃ-
40. tara heṃṇu-makkaḷu heṃḍiru tottina makkaḷu bhaktarâgi anubhavisuvaru ‖ yî-
41. dharmavanu pratipâḷisade anukûlanâdavanu Bâṇarâsiyali sâyira-kavileyanu divya-tapôdhanara-
42. nu koṃda pâpadi hôharu ‖ sva-dataṃ paradataṃ vâ yô harêti vasuṃdahra shashṭir-varusha-sahasrâṇi vrishṭâyâṃ jâ-
43. yate krimi ‖

Translation.

LL. (1-6.)

Praise of Śambhu: Be it well. In the court of the highly glorious lord of Kailâsapura, the husband of Pârvati, Paramêśvara, possessed of 10 arms and five faces, besmeared with ashes:—Praise of Bhṛingîśa, Chaṇḍîśa and other gods (*dêvagaṇangaḷ*) of celestial regions (*dêvalôka*) who attained the position of seeing God always, being near him always, possessing a similar form, and being united with him in body,—and Vîrabhadra and Vîra-Sômanâthadêvar:—

Be it well. While the illustrious mahâmanḍalêśvara, capturer of Taḷakâḍu, Gangavâḍi, Noṇambavâdi, Banavase, Vuchangi, Kongu and Nanguli, highly valiant Vîraganga, unassisted warrior, Śanivârasiddhi, Giridurgamalla, *nissanka-pratâpa* (of undoubted prowess), Hoyisaḷa Vîraballâḷu-dêva was ruling the kingdom in the capital of Dôrasamudra in peace and wisdom:—

On Tuesday the 1st Lunar day of the bright half of Chaitra of the year Viśvâvasu, Śaka year 1107, Malleyanâyaka and Sômeyanâyaka of Bidirakôṭe in Keṟegôḍe-nâḍ made their village as a Śivapura and granted it with pouring of water to the Bhaktas (lit: devotees: means Lingayets).

Mâdeyanâyaka forcibly obstructed the Śivapura (seized the lands of the Śivapura himself depriving the Bhaktas of their possessions of land). Thereupon Vîramalayya pierced himself and went to the four boundary stones and took back the Śivapura from the hands of Mâdeya-nâyaka and converted it into a Sômanâthapura (dedicated the village to God Sômanâtha) and granted vrittis.

Be it well. While Hoyisala Vîra-Somêśvaradêvarasu, the illustrious mahâmaṇḍalêśvara, favourite of the earth, king of kings, lord of the excellent city of Dvârâvatîpura, a sun to the firmament that is the Yâdava race, crest-jewel of the all-knowing, king over Male chieftains, champion over Malepas, giridurgamalla, terrible in war, Śânivârasiddhi, a Râma in moving battle, uprooter of the Magara kingdom, establisher of the Chôḷa kingdom, establisher of the Pâṇḍya kingdom, and nissanka-pratâpa-chakravarti was ruling in peace at Kaṇṇanûr :—

In the Śâka year 1173, the year Sâdhâraṇa, on Tuesday the 5th lunar day of the bright half of Chaitra was created the Vîrasômanâthapura for innumerable *mahâjanas* such as Vîrabhadradêvaru. The holders of the vrittis in the Vîra Sômanâthapura are :

One vṛitti for the god Sômanâthadêvaru : to be held by the sthânapati (chief trustee) Mâdirâja-guru : he need not pay for the maintenance of the tank or temple :—two vṛittis each for Basavidêva of Karasthaḷa, Nîlakaṇṭhadêva and the sênabôva Siddhayya—two vṛittis for Appayya—two vṛittis for Nâridêva's son Mâdayya—one vṛitti for Śambhudêva—one vṛitti for Malladêva of Vuttamânga :—one vṛitti for Basavidêva's (son) Kalleya :—one vṛitti for Haradayya's son Sômayya of Muttagekeṟe: one vṛitti for Baichavve's son Kumbayya—one vṛitti for Viraṭayya's son Kêtayya :—one vṛitti for Tânêśvara Châmayya : one vṛitti for Sômayya of Kiḷaki, one vṛitti for Hemḍaḍe Singayya's Mârayya Pramathayya : one vṛitti for Âchayya's (son) Vîrayya—one vṛitti for Nîlakaṇṭhadêva's son Châmayya : half vṛitti for Paṭṭayya Tippayya : half vṛitti for Kaṭhâra Śambhudêva : one vṛitti for Mallayya's son Môṭayya : half vṛitti for Chauḍôja : one vṛitti for Sankayya's son Doḍa Mârayya : half vṛitti for Jaḍeya Mallayya : one vṛitti for Mâdayya (son of) Sangamadêvaru : half vṛitti for Sômayya of Mali Kiḷaki : half vṛitti for Pôtayya's son Mâdayya : Mallayya's son Kallayya will divide with Vîrayya (?) in equal shares one vṛitti : half vṛitti for Pâḍuva Mallayyanâyaka : half vṛitti for Châkarasa : Âchayya, son of Kêtayya of Maṇakere and Bamayya's son Kêtayya will take one vṛitti in equal shares : half vṛitti for Ballayya's son Sôvaṇṇa.

Goldsmith Mallôja's son Sômayya Râmayya will take one vṛitti : another half vṛitti will be apportioned to Bâchaya and Kaṭhârada Śambhudêva : one vṛitti is assigned to Tavarada Mariseṭṭi's daughter Changaṇave : Mâdavve : another half vṛitti is given to Doḍḍa Mârayya : Altogether 34 vṛittis. These vṛittis will descend from the holders of the vṛittis, to their daughters, wives and maidservants' children who are Bhaktas (Lingayets).

He who does not carry out this charity and is opposed to it will incur the sin of killing a thousand tawny cows and good ascetics in Benares. He who confiscates land given by oneself or by others is born as a worm in ordure for a thousand years.

Note.

This inscription was originally published in E. C. III as No. 62 of Mandya Taluk consisting of 30 lines. The remaining 13 lines have been now copied and the whole inscription revised and republished.

The record consists of two grants issued at different times connected with the village Bidirakôṭe in Keṟegôḍnâd which is about a mile from Râyaseṭṭipura. Keregôḍe is also a few miles off from Bidirakôṭe. The first of the grants is dated S' 1107 Viśvâvasu sam. Chai. śu. 1 Man. which corresponds to April 2, 1185, a Tuesday, and belongs to the reign of the Hoysaḷa king Vîra Ballâḷa II (1173-1220 A.D.). It registers the gift of the village Bidirakôṭe in Keregôḍe-nâḍ by Malleya Nâyaka and Sômeyanâyaka as a Śivapura for certain members of the Vîraśaiva or Lingâyet sect. Śivapura is the name given to a village granted for the priests and lay members of the Vîraśaiva sect corresponding to Brahmapura or agrahâra granted to Brahmans.

The village thus granted seems to have been later on seized by one Mâdeya Nâyaka who refused to allow it for the use of the Vîraśaivas. It was recovered however by one Vîra Mallayya and granted again to Vîraśaivas in the name of Sômanâthapura, denoting a village granted for the service of God Sômanatha (or Sômêśvara in Râyaseṭṭipura). He seems to have practised self-torture (*kuttikoṇḍu*) and walked to the four boundaries of the village. The exact significance of this is not clear. But anyhow his action forced Mâdeyanâyaka to hand over the village Biṭṭadakôṭe and a fresh grant was issued dividing it into 34 vṛittis and giving them to various Vîraśaivas including women. This second grant is dated S' 1173 Sâdhâraṇa Sam. Chai. śu. 5 Man. corresponding to Tuesday 28th March 1251 (the lunar year Virôdhikṛit had already set in by this date but the solar year Sâdhâraṇa still remained) in the reign of the Hoysaḷa king Sômêśvara.

An interesting feature of the grant is that the lands should be inherited by the female heirs such as daughters, wives and even sons of maid-servants (*tottinamakkaḷu*) provided they were *bhaktas* (of the Vîraśaiva sect).

The usual imprecation is found at the end of the grant.

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At the village Kauḍle, in the same hobli of Koppa, on a slab standing near the entrance to the village (Mandya Taluk 114 revised).

Size 5′-6″ × 2′-0″

ಅದೇ ಕೊಪ್ಪದ ಹೋಬಳಿ ಕೌಡ್ಲೆ ಗ್ರಾಮದ ಹೆಬ್ಬಾಗಲುಬಳಿ ಇರುವ ಕಲ್ಲಿನಲ್ಲಿ (ಮಂಡ್ಯ 114ನೆಯ ಶಾಸನದ ತಿದ್ದುಪಡಿ).

ಪ್ರಮಾಣ 5′—6″ × 1′-0″

1. ಶುಭಮಸ್ತು ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರ ಚಾಮರ ಚಾರವೇ ತ್ರೈಲೋ
2. ಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ ಸ್ವಸ್ತಿ ಶ್ರೀವಿಜಯಾಭ್ಯು
3. ದಯ ಶಾಲೀವಾಹನಶಕವರ್ಷ ೧೫೮೫ ಸಂದು ವರ್ತಮಾನವಾದ ಶೋಭ
4. ಕೃತುಸಂವತ್ಸರದ ಆಷಾಡಶುದ್ಧ ದ್ವಾದಶಿ ಸೋಮವಾರ ಪುಣ್ಯಕಾಲದ
5. ಲು ಕಾವೇರೀ ಮಧ್ಯವರ್ತಿಯಾದ ಶ್ರೀರಂಗಪಟ್ಟಣವೆಂಬ ಗೌತಮಕ್ಷೇತ್ರದಲ್ಲಿ ರಂಗ
6. ನಾಥಸ್ವಾಮಿ ಚರಣಾರವಿಂದ ಸಂನಿಧಿಯಲ್ಲಿ ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ
7. ಪರಮೇಶ್ವರ ರಾಜ ಶ್ರೀವೀರಪ್ರತಾಪ ಬಿರುದಂತೆಂಬರ ಗಂಡ ಧರಣೀವರಾಹಬಿ
8. ರುದನಾನಾವರ್ನ ಮಕುಟಮಂಡಲಿಕರಗಂಡ ದೇಪರಾಜವೊಡೆಯರಕು
9. ಮಾರದೇವರಾಜ ಮಹೀಪಾಲಕರು ಶ್ರೀರಂಗಪಟ್ಟಣ ಸಿಂಹ್ವಾಸನಾಧೀಶ್ವರರಾಗಿ ಸು
10. ಖದಿಂ ಪೃಥ್ವೀರಾಜ್ಯಂಗೆಯುತ್ತತಾಉಮಾಡಿದಂಥಾ ಕೌಡಲಿಯೆಂಬಗ್ರಾಮ
11. ಕ್ಕೆ ಪ್ರತಿನಾಮಧೇಯವಾದ ದೇವರಾಜಪುರವೆಂಬ ಅಗ್ರಹಾರದ ಶಿಲಾಶಾಸ
12. ನದ ಕ್ರಮವೆಂತೆಂದರೆ ಯೀದಿನದಲ್ಲು ಆತ್ರೇಯಗೋತ್ರದ ಆಶ್ವಲಾಯನ
13. ಸೂತ್ರದ ರುಕುಶಾಖೆಯ ಚಾಮರಾಜವೊಡೆಯರ ಪೌತ್ರರಾದ ದೇವರಾಜ
14. ವೊಡೆಯರ ಪುತ್ರರಾದ ದೇವರಾಜ ಮಹೀಪಾಲಕರು ತಾವು ತಮಗೆ ವಿ
15. ಕ್ರಮಾರ್ಜಿತವಾಗಿ ಬಂದ ಕೆಳಲೆನಾಡಿನ ಮದ್ದೂರೆಂಬಗ್ರಾಮಕ್ಕೆ ಸಲುವಕಾ.
16. ಡ್ಲೆ ಗ್ರಾಮ ಯಿದಕ್ಕೆ ಉಪಗ್ರಾಮ ನಾಗನಹಳ್ಳಿಗ್ರಾಮ ಕರಡಿಕೊಪ್ಪಲು ಗ್ರಾಮ ಕೋಡಿನಕೊಪ್ಪ
17. ಗ್ರಾಮ ಕೀಲಾರಗ್ರಾಮ ಉಂಮರಹಳ್ಳಿಗ್ರಾಮ ಯಿಲ್ಲಾಪುರಗ್ರಾಮ ಯೀಆರುಉ
18. ಪಗ್ರಾಮಸಹವಾಗಿ ಮೂವತ್ತಾರು ವೃತ್ತಿಗಳಾಗಿ ಪರಿಚ್ಛೇದವಂ ಮಾಡಿ ದೇವ
19. ರಾಜಪುರವೆಂಬ ಅಗ್ರಹಾರವಂಮಾಡಿ ನಾನಾಗೋತ್ರ ನಾನಾಸೂತ್ರದ ನಾನಾಶಾಖೆಗಳ
20. ಸಕಲ ಶಾಸ್ತ್ರ ಪ್ರವೀಣರಾದ ಪಾತ್ರಭೂತರಾದ ಬ್ರಾಹ್ಮಣೋತ್ತಮರಿಗೆ ಈದಿನದಲುಸಿರು
21. ಪಾಧಿಕ ಸರ್ವಮಾನ್ಯವಾಗಿ ದಾನವಾನ್ಯವಾಗಿ ಉಭಯಕಾವೇರಿ ತೀರದಲಿ ಸಹಿರಣ್ಯೋ
22. ದಕದಾನ ಧಾರಾಪೂರ್ವ್ವಕವಾಗಿ ನಮಗೆಲಕ್ಷ್ಮೀ ನಾರಾಯಣನುಸುಪ್ರಸಂನನಾಗಲಿಯೆಂ
23. ದುನಂಮ ಪಿತ್ರಾದಿಸಮಸ್ತ ಪಿತೃಗಳಿಗೂ ಅಕ್ಷಯಪುಣ್ಯಲೋಕಾವಾಪ್ತಿಯಾಗಲಿಯೆಂ
24. ದು ಕೃಷ್ಣಾರ್ಪಣಬುದ್ಧಿಯಿಂದ ನಿಮಗೆಧಾರೆಯ:ನೆರೆದು ಕೊಟ್ಟೆವಾಗಿ
25. ಯೀಗ್ರಾಮಗಳನು ನೀವು ನಿಂಮಪುತ್ರಪೌತ್ರ ಪಾರಂಪರೆಯಾಗಿ ಆಚಂದ್ರಾರ್ಕ್ಕ
26. ಸ್ಥಾಯಿಗಳಾಗಿ ಸರ್ವ್ವಮಾನ್ಯವಾಗಿ ಸುಖದಿಂ ಅನುಭವಿಸಿ ಬರುವಿರಿ ಯೀಗ್ರಾಮಗಳ ಚ
27. ತುಸೀಮೆಯೊಳಗುಳ್ಳ ನಿಧಿನಿಕ್ಷೇಪ ಜಲಪಾಷಾಣ ಅಕ್ಷೀಣಿ ಆಗಾಮಿಸಿದ್ಧಸಾಧ್ಯಂ
28. ಗಳೆಂಬ ಅಷ್ಟಭೋಗತೇಜ ಸ್ವಾಮ್ಯಗಳು ನಿಮಗೆಸಲುವವು ಯೀಗ್ರಾಮಗಳು ನೀಉಮಾಡುವಳಿ
29. ಧಿಕ್ರಯದಾ [ನ] ಚತುಷ್ಟಯಕೆಸಲುವಉಯೆಂದುಕೊಟ್ಟ ಕೌಡಲೆ ಪ್ರತಿನಾಮಧೇಯವಾದ ದೇ
30. ವರಾಜಪುರವೆಂಬ ಅಗ್ರಹಾರದ ಶಿಲಾಶಾಸನ ಯೇಕ್ಯೆವಭಗಿನೀಲೋಕೇಸರ್ವೇಷಾ
31. ಮೇವಭೂಭುಜಾಂ ನಭೋಜ್ಯಾನಕರಗ್ರಾಹ್ಯಾ ವಿಪ್ರದತ್ತಾವಸುಂಧರಾಸ್ವದತ್ತಾಂಪರ
32. ದತ್ತಾಂವಾಯೋ ಹರೇತವಸುಂಧರಾ ಷಷ್ಟಿವರ್ಷಸಹಸ್ರಾಣಿ ವಿಷ್ಟಾಯಾಂಜಾಯ
33. ತೇಕ್ರಿಮಿ । ಸ್ವದತ್ತಾದ್ವಿಗುಣಂಪುಣ್ಯಂ ಪರದತ್ತಾನುಪಾಲನಂ ಪರದತ್ತಾಪಹಾರೇಣಸ್ವದತ್ತಂನಿ
34. ಷ್ಫಲಂಭವೇತ್ ದಾನಪಾಲನಯೋರ್ಮಧ್ಯೇ ದಾನಾಶ್ರೇಯೋನು ಪಾಲನಂ । ದಾನಾತ್ಸ್ವರ್ಗಮವಾ
35. ಪ್ನೋತಿ ಪಾಲನಾದಚ್ಯುತಂ ಪದಂ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ.

Transliteration.

1. śubham astu namas tuṃga-śiraś-chuṃbi-chaṃdra-châmara-châravê trailô-
2. kya-nagarârambha-mûlastaṃbhâya Śaṃbhavê svasti śrî vijayâbhyu-
3. daya Sâlîvâhana śaka varsha 1585 saṃdu vartamânavâda Śôbha-
4. kṛitu-saṃvatsarada Âshâḍa śudda dvâdasi Sômavâra puṇyakâlada-
5. lu Kâvêrî-madhyavartiyâda Śrîraṃgapaṭṭaṇavemba Gautamakshêtradalli Raṃga-
6. nâthasvâmi-charaṇâraviṃda-saṃnidhiyalli śrîmad-râjâdhirâja
7. paramêśvara râja-śrî-vîrapratâpa birudaṃteṃbaragaṃḍa dharaṇîvarâha-bi-
8. ruda nânâvarna-makuṭa-maṃḍalikaragaṃḍa Dêparâjavoḍeyara ku-
9. mâra Dêvarâja-mahîpâlakaru Śrîraṃgapaṭṭaṇa-siṃhvâsanâdhîśvararâgi su-
10. khadiṃ prithvîrâjyaṃgeyutta tâü mâḍidaṃthâ Kauḍaliyeṃba grâma-
11. kke pratinâmadhêyavâda Dêvarâjapuraveṃba agrahârada śilâśâsa-
12. nada kramaveṃteṃdare yî dinadallu Âtrêya-gôtrada Âśvalâyana-
13. sûtrada Rukuśâkheya Châmarâja-voḍeyara pautrarâda Dêvarâja-
14. voḍeyara putrarâda Dêvarâja-mahîpâlakaru tâvu tamage vi-
15. kramârjitavâgi baṃda Keḷalinâḍina Maddûreṃba grâmakke saluva Kau-
16. ḍle-grâma yidakke upagrâma Nâganahaḷḷi-grâma Karaḍikoppalu-grâma Kôḍinakoppa-
17. grâma Kîlâra-grâma Uṃmarahaḷḷî-grâma Yallâpuragrâma yi âru u-
18. pagrâma sahavâgi mûvattâru vṛittigaḷâgi parichchhêdavaṃ mâḍi Dêva-
19. râja-puravemba agrahâravaṃ mâḍi nânâ-gôtra nânâ-sûtrada nânâ-śâkhegaḷa
20. sakala-śâstra-pravîṇarâda pâtrabhûtarâda Brâhmaṇôttamarige î-dinadalu niru-
21. pâdhika-sarvamânyavâgi dânamânyavâgi ubhaya-Kâvêritîradali sahi-raṃṇyô-
22. daka-dâna-dhârâpûrvvakavâgi namage Lakshmî Nârâyaṇanu supra-saṃnanâgali yeṃ-
23. du naṃma pitrâdi-samasta-pitṛigaḷigû akshaya-puṇyalôkâvâptiyâgali yem-
24. du Kṛishṇârpaṇa-buddhiyiṃda nimage dhâreyaneredu koṭṭevâgi
25. yî grâmagaḷanu nîvu nimma putra-pautra-pârampareyâgi âchaṃdrârkka-
26. sthâyigaḷâgi sarvvamânyavâgi sukhadiṃ anubhavisi baruviri yî grâmagaḷa cha-
27. tusîme-yoḷaguḷḷa nidhi-nikshêpa-jala-pâshâṇa-akshîṇi-âgâmi siddha-sâdhyaṃ-
28. gaḷemba ashṭa-bhôga têjasvâmyagaḷu nimage saluvavu yî grâmagaḷu nîü mâḍuva â-
29. dhi kraya dâ [na] chatushṭayake saluvaü yeṃdu koṭṭa Kauḍale-pratinâ-madhêyavâda Dê-

30. varâjapuravemba agrahârada śilâśâsana yêkaiva bhaginî lôkê sarvêshâ-
31. m êva bhûbhujâm na bhôjyâ na kara-grâhyâ vipradattâ vasuṃdharâ svadattâm para-
32. dattâṃ vâ yô harêta vasuṃdharâ shashṭhi-varsha-sahasrâṇi vishṭhâyâṃ jâya-
33. tê krimi[l] sva-d attâdviguṇam puṇyaṃ para-dattânu-pâlanaṃ paradattâ-pahârêṇa sva-dattaṃ ni-
34. shphalaṃ bhavêt dâna-pâlanayôr madhyê dânâś śrêyônupâlanaṃ[l] dânât svargam avâ-
35. pnóti pâlanâd achchutaṃ padaṃ śrî śrî śrî.

Translation.

May there be good fortune. (Praise of Śambhu.) Be it well. In the year 1585 of the auspicious Śâlivâhana era, during the year Śôbhakṛit, on the holy occasion of Monday 12th lunar day of the bright fortnight of Âshâḍha, in the (holy place) Gautama-kshêtra called Śrîrangapaṭṭaṇa, situated between the branches of the Kâvêri river, in the presence of the lotus feet of the God Ranganâtha:—

The illustrious king of kings, supreme lord, râja-śrî-vîrapratâpa, champion over those who claim to have titles (*birud-ant-embara-gaṇḍa*), possessed of the title, a Boar to the Earth (Dharaṇî-varâha), lord over maṇḍalikas with crowns of various colours? Dêparâja-vaḍeyar's son, king Dêvarâja, while ruling the earth in happiness seated on the throne of Śrîrangapaṭṭaṇa granted the following śilâśâsana (stone charter) for the agrahâra created by him named Kauḍle re-named Dêvarâjapura:—

On this day, king Dêvarâja, son of Dêvarâjavoḍeyar, and grandson of Châmarâjavoḍeyar of Âtrêya-gôtra, Âśvalâyana-sûtra and Ruk-śâkhâ created an agrahâra named Dêvarâjapura consisting of the village Kauḍali belonging to Maddûr in Keḷalinâḍ won by him by the force of his arms and six hamlets belonging to it (Kauḍle) named Nâganahaḷḷi, Karaḍikoppalu, Kôḍinakoppa, Kîlâra, Ummarahaḷḷi, and Yallâpura and dividing the agrahâra into 36 vṛittis bestowed the same on excellent Brahmans of various gôtras, and sûtras, and versed in all śâstras and deserving of gifts, as a sarvamânya free from encumbrances, as a gift with the pouring of water on gold, on the bank of the Kâvêri river divided into two branches, in order that the God Lakshmînârâyaṇa may be propitious to us and that all our ancestors including our father might attain to regions of inexhaustible merit.

As we have granted the above villages to you with the pouring of water and with the desire that Lord Kṛishna might be pleased with this act, you may enjoy the villages free from taxes in happiness with your sons, grandsons and other lineal descendants, as a sarvamânya to be enjoyed for as long as the sun and moon endure. All the rights and powers of possession of the treasure on the surface or buried, water springs, minerals, imperishables, future income, rights which are ready and

which might become possible within the four boundaries of the said villages will vest in you. You are entitled to the four rights over these villages, *viz.*, mortgage, sale, gift (and exchange).

Thus is granted the śilâśâsana of the village Kauḍale re-named Dêvarâjapura.

The land bestowed on Brahmans is the only sister common to all kings. She is to be neither enjoyed nor seized by hand (taxed). He who seizes land given by himself or by others will be born as a worm in ordure for 60,000 years. Maintaining a gift made by others is twice as meritorious as that made by oneself. By confiscating what is given by others, one's own gifts become useless. Between making a gift and protecting it, protecting is more meritorious than making a gift. By making a gift one attains heaven while by maintaining a gift one goes to regions from which there is no fall.

Note.

This inscription was originally published as Mandya Taluk inscription No. 114 in Epigraphia Carnatica, Vol. III. Only the first fifteen lines had been printed (see pp. 166-166-a of the Kannaḍa texts of E. C. III) and the remaining lines omitted. These missing lines have now been fully copied and inserted and the text of the whole inscription has been fully revised and published with a complete translation.

The epigraph records the gift of a village called Kauḍale belonging to Maddûr in Keḷalinâḍ with six hamlets Nâganahaḷḷi, Karaḍikoppalu, Kôḍinakoppa, Kîlâra, and Ummarahaḷḷi by the king Dêvarâjavoḍeyar of Mysore, (1659-72) to certain Brahmans, whose names however have not been inserted. The village was re-named Dêvarâjapura, apparently after his father Dêparâja or Dêvarâja.

The date of the record has been given as Ś. 1585 Śôbhakrit sam. Âshâḍha śu 12 Monday and this date corresponds to July 6, 1663 A. D., which is a Monday.

The usual imprecatory verses are found at the end of the grant.

50

At the village Hasgâvi, in the same hôbli of Koppa, on a stone set up west of the Mâri temple.

Size 5′ × 1′-6″.

Kannaḍa language and characters.

ಮದ್ದೂರು ತಾಲ್ಲೂಕು ಕೊಪ್ಪದ ಹೋಬಳಿ ಹಸ್ಗಾವಿ ಗ್ರಾಮದ ಮಾರಿಗುಡಿಗೆ ಪಶ್ಚಿಮದಲ್ಲಿ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5′ × 1′-6″

1. ಪಾರ್ಥಿವ ಸ
2. ಂವತ್ಸರದ
3. ಲು ಅಂಕು
4. ಶರಾಯವೊಡೆ
5. ಯರೂ ಶ್ರೀಚೆಂನಿ
6. ಗ ರಾಯಿದೇವ
7. ರಿಗೆ ಹಸಗಾವಿ
8. ಯಬಯಿ
9. ರಂಣರುವೊಡೆ
10. ರಿಗೆ ಅಂಕುಸರಾ
11. ಯ ವೊಡೆಯರ
12. ನಿರೂಪವಿಡಿದುಯೀ
13. ಗ್ರಾಮದ ಮಾದುವೆ
14. ಯ ಸುಂಖವ ಮ
15. ನಿಸಿಬಿಟನು ಯಿ
16. ದನು ಆವನಾನು
17. . . . ರಿಗೆ
18. . . . ಕವಿಲೆ
19. . . . ಪಾಪ ‖ ೦

Transliteration.

1. Pârthiva-sa-
2. ṃvatsarada-
3. lu Aṃku-
4. śarâyavoḍe-
5. yarû śrî Chemṇi-
6. garâyidêva-
7. rige Hasagâvi-
8. ya Bayi-
9. raṃṇaru-voḍe-
10. rige Aṃkuśarâ-
11. ya-voḍeyara
12. nirûpaviḍidu yî-
13. grâmada mâduve-
14. ya suṃkhava ma-
15. nisi biṭanu yi-
16. danu âvanânu-
17. . . . . . rige-
18. . . . . . kavile-
19. . . . . . pâpa ‖ ○

Note.

This record registers the grant of tax on marriages (*maduveyasunka*) in the village Hasgâvi under the orders of Ankuśarâyavoḍeyar and the order was addressed to Bayiraṇṇavoḍeyar of Hasgâvi, who was apparently the head of the village. This grant is stated to have been made for the god Channigarâyadêvaru. There is a temple of Channigarâya (Kêśava) in the village Hasgâvi and it was as an offering to the God that the grant was issued. An imprecation is given against those who violate the grant but the lines containing the same are full of lacunæ.

The date is given merely as the year Pârthiva. Ankuśarâya Voḍeyar was a chief of Channapaṭṇa. There are two chiefs of this name, Ankuśarâya I, son of Râṇa Pedda Jagadêvarâya and Ankuśarâya II (Immaḍi Ankuśarâya) son of Ankuśarâya I by his wife Lingamma. Râṇa Pedda Jagadêvarâya was of Telugu Baṇajiga caste and had possessions in Bârâmahal. For his vigorous defence of

Penugoṇḍa against Mussulmans in 1577 he was rewarded by Śrîrangarâya, king of Vijayanagar, with Nâgamangala and other territories in Mysore yielding a revenue of nine lakhs of pagodas. He made Channapaṭṇa his capital and his descendants held possession of it till 1630 when the place was taken by Mysore kings (Mysore and Coorg from Inscriptions by Rice, P. 164, etc.). Immaḍi Aṅkuśarâya, his grandson and chief of Channapaṭṇa was a great patron of poets. Thus the poems Jâmbavatî Kalyâṇam and Satyâpariṇayam of Êkâmranâtha were patronised by him (S. Krishnaswamy Iyengar, Sources of Vijayanagar History, pp. 227-229). There are several inscriptions relating to him but their dating is not very satisfactory. (E. C. IV Krishnarajpet 79 and 80). The present record of the cyclic year Pârthiva may also probably belong to him and stand for 1585 A. D. The previous year Pârthiva stands for 1525 A.D., which is too early for the Channapaṭṇa chiefs and the next Pârthiva standing for 1645 is too late as Channapaṭṇa was conquered by Mysore Kings in 1630.

51

On a stone in front of the same Mâri temple at Hasgâvi.

Size 4′ × 1′.

Kannaḍa language and characters.

ಮಾರಿಗುಡಿ ಮುಂದೆ.

ಪ್ರಮಾಣ 4′ × 1′

1. ಚೆಂನಿಗರಾಯ
2. ಸ್ವಾಮಿಧರ್ಮತೆಂ
3. ಗಿನ ಮರ ೧೫

Note.

This merely registers the gift of a grove of 15 cocoanut trees for services to the god Chennigarâyasvâmi. No date is given in the inscription nor is the person who set up the trees named. The income from the trees was meant to be used for expenses of worship in the temple of Chennigarâyasvâmi (at Hasgâvi).

The characters of the inscription seems to belong to the 18th century A.D.

52

At the village Âbalavâḍi in the same hobli of Koppa, on a broken stone lying in the middle of the village.

Size 2′ × 1′-6″.

Kannaḍa language and characters.

ಅದೇ ಕೊಪ್ಪದ ಹೋಬಳಿ ಆಬಲವಾಡಿ ಗ್ರಾಮದ ಮಧ್ಯದಲ್ಲಿ ಬಿದ್ದಿರುವ ತುಂಡುಕಲ್ಲು

ಪ್ರಮಾಣ 2′ × 1′-6″

1. ಶ್ರೀಮತ್ಪರಮ ಗಂಭೀರ ಸ್ಯಾದ್ವಾದಾ
2. ತ್ರೈಲೋಕ್ಯ ನಾಥಸ್ಯಶಾಸನಂಜಿನ
3. ಙ್ಚಮಹಾಶಬ್ದಮಹಾಮಂ
4. ಪುರನಿವಾಸ ವಾಸನ್ತಿಕಾದೇವಿಲಬ್ಧ
5. ಪಾದಾರವಿಂದ ಮಂದ ಮಕರಂದಂ
6. . . . ಮೌಳಿಮಾಣಿಕ್ಯಮರೀಚಿ
7. . . ಳದಂಡಂಮಲೆಪರೊಳು
8. ಬರದ್ಯುಮಣಿಸಮ್ಯ
9. . . . .
10. ವೀರಗಂಗ
11. ವಿಷ್ಣುವರ್ದ್ಧನ

Note.

This record is full of lacunæ as the stone on which it is written is broken and a considerable portion of the writing is lost. It is a Jaina grant since it begins with an invocatory verse in praise of Jina-sâsana. After this we find various epithets applied to the king Vîraganga Vishṇuvardhana such as obtainer of the band of five musical instruments, mahâmaṇḍaḷêśvara, dweller in the city of . . . . . , obtainer of boons from Vâsantikâ-dêvi, . . . lord over Malepas, a sun in the sky (the Yâdava race), etc. These epithets and the name Vîragaṅga Vishṇuvardhana in lines 10 and 11 show that the Hoysaḷa king Vishṇuvardhana is the king praised in this record. The characters belong to the early part of 12th century. The inscription ends after the name Vishṇuvardhana.

53

Mandya Taluk.

At the village Dudda, in the hobli of Dudda, on a slab in a *manṭapa* near the Ânjanêya temple.

Size 3′ × 1′.

Kannaḍa language and characters.

ಮಂಡ್ಯದ ತಾಲ್ಲೂಕಿನ ಶಾಸನಗಳು.

ಮಂಡ್ಯದ ತಾಲ್ಲೂಕು ದುದ್ದದ ಹೋಬಳಿ ಕಸಬಾಗ್ರಾಮದ ಆಂಜನೇಯ ದೇವಸ್ಥಾನದ ಹತ್ತಿರವಿರುವ ಮಂಟಪದ ಕಲ್ಲಿನಲ್ಲಿ.

ಪ್ರಮಾಣ 3′ × 1′

1. ೦ ಜಯಸಂವಚರದ ಮಾರ್ಗ್ಗಸಿರ ಸುದ ೮ ಲು ಶ್ರೀಮತು
2. ೦ ಬಂಡೆಯದದೇವಿಸೆಟ್ಟಿಯರ ವಕ್ಕಲು ತಂದೆ ತಾಯಿವರುಗಳ
3. ೦ ವಂಷಕೆ ಪುಂಣ್ಯವಕೊಡು ನಮಗೆನಿಂಮ ಚೆಂನ್ನಾದ ತಿರುವಡಿಪದವಕೊಡಿ

Note.

This seems to be a prayer addressed by Dêviseṭṭi, a merchant of Maṇḍya (wrongly written in the inscription as Baṇḍeya) invoking merit on all his *vakkalu*

(family members) and parents and their ancestors and also praying for a place in the beautiful feet of the Lord (*i. e.*, for the attainment of salvation or joining the feet of God as it is called among the devotees of Vishṇu). The prayer is probably addressed to God Narasimha, a temple dedicated to whom is standing close by the inscription. It is not dated in terms of śaka era or any other era. The only details of dating given are the cyclic year Jaya, the lunar month Mârgaśira and the tithi, 8th day of the bright fortnight. The characters seem to belong to 16th century and Jaya may stand for 1593 A. D.

54

On the left side of the inscription (No. 84 of Maṇḍya Taluk) in the land near Jakkappa's manṭapa at Dudda.

Size 5′-8″ × 3′.

Kannaḍa language and characters.

ಅದೇ ಗ್ರಾಮದ ಜಕ್ಕಪ್ಪನ ಮಂಟಪದ ಪಾಳುನಿವೇಶನದ ಶಾಸನದಲ್ಲಿ.

ಪ್ರಮಾಣ 5′-8″ × 3′

ಎಡಭಾಗದಲ್ಲಿರುವುದು.

1. ಮುಃಕುಳಿಕೆರೆ ಸ್ತಳ
2. ದೊಳಗಣಭಯಿ
3. ರಪುರವೆಂಬ
4. ಗ್ರಾಮಕೆಪ್ರತಿನಾ
5. ಮಧೇಯವಾದಬೊ
6. ಮ . . . . .

ಬಲಭಾಗದಲ್ಲಿರುವುದು (ಮಂಡ್ಯದ ತಾಲ್ಲೋಕು 84ನೆಯ ನಂಬರು).

1. ಆಬಸಮುದ್ರದನಿ (?)
2. ಯಕೆಳೆಲಿಯ (?) ರಟ್ಟೆ
3. ಕೋಟೆನರಸಿಂಹದೇವರಿಗೆ
4. ಲಕ್ಷ್ಮೀನರಸಿಂಹದೇವರಿಗೆ

Note.

This inscription is engraved on the left side of the inscription published in E. C. Vol. III as Mandya Taluk No. 84. The text of the present epigraph is given here along with that of the previous record the letters of which are much worn out. Put together the records register the gift of a village or lands in a village called Bhayirâpura in Mukuḷikere-sthala renamed Boma . . . . for services in the temple of Narasimha of Raṭṭekôṭe below the tank Âbasamudra. The temple referred to is probably the same as the Narasimha temple in the village Dudda close to the tank-bund and the inscription slab is set up not far off from the temple.

No date is given nor the donor named. The characters seem to belong to 18th century A. D.

55

On a slab near the Gunḍappa's temple at the same village.

Size 3′ × 2′.

Kannaḍa language and characters.

ಅದೇ ದುದ್ದ ಗ್ರಾಮದ ಗುಂಡಪ್ಪನ ದೇವಸ್ಥಾನದ ನಿವೇಶನದಲ್ಲಿರುವ ಕಲ್ಲು.
ಮುಂಭಾಗ.

1. ೦ ಸ್ವಸ್ತಿಶ್ರೀವಿಜಯಾಭ್ಯುದಯ ಶಾಲವಾಹನ ಶಕವರುಷ
2. ೦ ೧೫೧೮ನೆಯ ವರ್ತಮಾನ ದುರ್ಮುಖಿ ಸಂವತ್ಸರದ ಅಶ್ವೀಜ
3. ೦ ಶು ೧೫ ಸ್ತಿರವಾರದಲ್ಲು ಶ್ರೀಮನ್ಮಹಾ ಮಂಡಲೇಶ್ವರರಾಮ
4. ೦ ರಾಜತಿರುಮಲರಾಜ ಅಯ್ಯದೇವಮಹಾಅರಸುಗಳವರು ನಗರೂರಗು
5. ತಿನಾಯಕನ ಮಗ ಜಕ್ಕಂಣನಾಯಕರು ತಂಮರಾಜದಲಿ ಸಂಮುಖ
6. ದಲ್ಲಿ ಜಗದ್ವಿ . . . . ಕವಾದಜ . . .

(ಕಲ್ಲು ಒಡದುಹೋಗಿದೆ)

Note.

This inscription has several lacunæ in line 6 and is incomplete as the slab is broken off at this part and the rest of the record is lost.

It is dated ś 1518 Durmukhi sam. Âśvîja śu 15 Saturday corresponding to Saturday 25th September, A. D. 1596 and seems to record some gift, probably land, to a learned pandit in the court (?) by Jakkaṇṇanâyaka, son of Gutinâyaka of Nagarûr, a subordinate of the mahâmaṇḍalêśvara Râmarâja Tirumalarâja-ayya-dêva-mahâ-arasu. This Tirumalarâjayya was the same as Tirumalarâya, the last Vijayanagar governor of Seringapatam. His father was Râmarâja, who was the previous governor of Seringapatam and a son of Tirumalarâya, brother of Aḷiya Râma Râya who was slain in the battle of Tâḷikôṭa. Inscriptions referring to Tirumalarâjayya, are found in various parts of Mysore. See E. C. III Seringapatam Taluk 40 of Ś 1507, Mandya Taluk 25 of Ś 1511, Nanjangud 141 of Ś 1508, etc.

The donee's name is lost in the record as the inscription slab is broken here. He is said to have been world-famous (*jagadvikhyâta*) and lived in the court of the donor (tamma râjyadali sammukhadalli).

56

Kalidêvanahaḷḷi village copper grant of Kṛishṇarâja Voḍeyar II dated Ś 1682 in the possession of Nâraṇappa, son of Venkaṭapataiya at Mudugundanahaḷḷi in the hobli of Dudda.

Size 9″×8″: One plate: Modern Kannaḍa characters.

ಅದೇ ದುದ್ದದ ಹೋಬಳಿ ಮುದುಗುಂದನಹಳ್ಳಿ ವೆಂಕಟಪತಯ್ಯನವರ ಮಗ ನಾರಣಪ್ಪನವರ
ವಶದಲ್ಲಿರುವ ತಾಮ್ರಶಾಸನ.

(ಉಂಗುರ ಮತ್ತು ಮೊಹರುಗಳಿಲ್ಲ.)

ಪ್ರಮಾಣ 9″×8″

ಹೊಸಗನ್ನಡ ಅಕ್ಷರ.

1. ಶುಭಮಸ್ತು ॥ ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾರವೆ
2. ತ್ರೈ ಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ । ಸ್ವಸ್ತಿಶ್ರೀ

3. ವಿಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕ ವರುಷಂಗಳು ೧೬೮೨ ಸಂ
4. ದವರ್ತ್ತಮಾನವಾದ ವಿಕ್ರಮನಾಮಸಂವತ್ಸರದ ॥ ಜೆಷ್ಠ ಶು
5. ದ ೧೫ಲ್ಲು ಶ್ರೀಮದ್ರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಪ್ರ
6. ವುಢ ಪ್ರತಾಪ ಅಪ್ರತಿಮ ವೀರನರಪತಿ ಮಹಿಸೂರ ಕೃಷ್ಣರಾ
7. ಜ ವಡೆಯರೈಯ್ಯಾನವರು ಕೃಷ್ಣೈಗೆ ಗೋವಿಂದೈಗೆ ಸಹ ಬರೆಸಿಕೊ
8. ಟ ಕ್ರಯಭೂದಾನ ತಾಂಮ್ರಶಾಸನದ ಕ್ರಮವೆಂತೆಂದರೆ ಪಟಣ
9. ದ ಹೊಬಳಿ ವಿಚಾರದ ಚಾವಡಿವಳಿತದ ನಾಗಮಂಗಲ ಸ್ಥಳದ
10. ಕಲಿದೆವನದಳ್ಳಿಗ್ರಾಮ ೧ ಉಪಗ್ರಾಮ ಹೊನೂರು ಸಹ ಸ್ಥಳದ ಶಾ
11. ನ ಭಾಗನ ಲೆಖಪ್ರಕಾರ ಯುವಸಂವತ್ಸರಕ್ಕೆ ಹುಟ್ಟಿದ್ದು ಭೆದ್ದಲು ಕಂ
12. ದಾಯ ಕೆರೆ ಏರುತೋಟದ ಪಯಿರು ವಿಂಗಡ ಮಣಿಹಸುಂಕ ಪೊ
13. ೦ಮುಸಹ ಹುಟ್ಟುವಳಿ ಕಂಗು ೨೧೧ ॥ ೨ ಇಂನುರಹಂನೊಂದು ವರ
14. ಹ ೮ು ಯೆಳುಹಣದ ಹುಟ್ಟುವಳಿ ಗ್ರಾಮವನೂ ಇಕ್ರಯ ಭೂದಾ
15. ನವಾಗಿಕೊಟ್ಟುಯಿಥೇವೆ ಆದಕಾರಣಾ ಯಿದಕ್ಕೆಸಲುವಕ್ರಯ ಕಂ
16. ಗು ೨೧೧೭ಯರೆಡುಸಾವಿರದನೂರ ಹದಿನೆಳು ವರಹೆಉ
17. ಸಾಕಲ್ಯವಾಗಿ ನಿಮಿಂದ ಬೊಕ್ಕಸಕ್ಕೆ ಸಂತಾದ್ದರಿಂದ ಯೀಗ್ರಾಮ
18. ದಯೆಲ್ಲೆ ಚತುಸ್ಸಿಮೆಯೊಳಗುಳ್ಳ ನಿಧ್ಯಾದ್ಯಷ್ಠ ಭೋಗತೆಜಸ್ವಾಂ
19. ಮ್ಯಂಗಳು ನಿಮಿಗೆ ಸಲುವದು । ಯಿಲ್ಲಿಂದಂ ಮುಂದೆ ನಿಉ ಮಾಡು
20. ವ ಅಧಿಕ್ರಯದಾನ ಪರಿವರ್ತನಗಳೆಂಬ ವ್ಯವಹಾರ ಚತು
21. ಷ್ಟಯಗಳಿಗೂ ಸಲುವದಾದ್ದ ಕುರಿತು ಪುತ್ರಪೌತ್ರಪಾರಂ
22. ಪರ್ಯವಾಗಿ ನಿರುಪಾಧಿಕ ಸರ್ವಮಾಂನ್ಯವಾಗಿ ಶಾಶ್ವತವಾಗಿ ಅ
23. ನುಭವಿಸಿಕೊಂಡು ಬರುವದು । ಯೆಕ್ಕೈವಭಗಿನಿಲೊಕೆ

ಹಿಂಭಾಗ

24. ಸರ್ವೇಷಾ ಮೇವಭೂಭುಜಾಂ । ನಭೋಜ್ಯಾನಕರ ಗ್ರಾ
25. ಹ್ಯಾ ವಿಪ್ರದತ್ತಾವಸುಂಧರಾ । ಸ್ವದತಾಂಪರದತಾಂವಾ
26. ಯೊಹರೆತವಸುಂಧರಾಂ । ಷಷ್ಟಿರ್ವಷಸಹಸ್ರಾಣಿ ವಿ
27. ಷ್ಟಾಯಾಂ ಜಾಯತೆಕ್ರಿಮಿಃ ॥ ಶ್ರೀಕೃಷ್ಣರಾಜ

Transliteration.

1. śubham astu॥ namas tuṃga-śiraś-chuṃbi-chandra-châmara-chârave-
2. trailôkya-nagarâraṃbha-mûlastaṃbhâya Śambhave ।svasti śrî-
3. vijayâbhudaya Śâlivâhana śaka varushaṃgaḷu 1682 saṃ-
4. da varttamânavâda Vikrama-nâma-saṃvatsarada। Jyêshṭha śu-
5. da 15 llu śrîmad râjâdhirâja-râjaparamêśvara pra-
6. vuḍhapratâpa apratimavîranarapati Mahiśûra Kṛishṇarâ-
7. ja-vaḍeyaraiyyânavaru Kṛishṇaige Gôviṃdaige saha baresiko-
8. ṭa krayabhûdâna-tâṃmra-śâsanada kramavemṭemdare Paṭaṇa-
9. da hobaḷi Vichârada-châvaḍivaḷitada Nâgamaṃgala-sthaḷada
10. Kalidêvanadaḷḷi grâma। upa-grâma Honûru saha sthaḷada śâ-
11. nabhâgana lekha prakâra Yuva-saṃvatsarakke huṭṭiddu bheddalu kaṃ-

12. dâya kere êru tôṭadapayiru viṃgaḍa maṇiha suṃka po-
13. ṃmu saha huṭṭuvaḷi kaṃgu 211½·2 imnurahanoṃdu vara-
14. haü yeḷuhaṇada huṭṭuvaḷi grâmavanû i-kraya-bhûdâ-
15. navâgi koṭṭu yidhêve âdakâraṇâ yidakke saluva kraya kam-
16. gu 2117 yaraḍu sâviradanûra hadinêḷu varahaü
17. sâkalyavâgi nimiṃda bokkasakke saṃtâddariṃda yî-grâma-
18. da yelle chatussimeyoḷaguḷḷa nidhyâdyashṭha-bhoga-têja-svâṃ-
19. myaṃgaḷu nimige saluvadu | yilliṃdaṃ muṃde niū mâḍu-
20. va âdhi-kraya-dâna-parivartanagaḷeṃba vyavahâra-chatu-
21. shṭayagaḷigû saluvadâdda kuritu putra-pautra-pâraṃ-
22. paryavâgi nirupâdhika-sarvamâṃnya-vâgi śâśvatavâgi a-
23. nubhavisikoṃḍu baruvadu | yêkaiva bhaginî lôke
24. sarvêshâm êva bhûbhujâṃ | na bhôjyâ na kara-grâ-
25. hyâ vipra-dattâ vasuṃdharâ | sva-datâṃ para-datâm vâ
26. yô harêta vasuṃdharâṃ | shashṭir-va-sha-sahasrâṇi vi-
27. shṭâyâṃ jâyate krimiḥ || śrî Kṛishṇarâja

Note.

This inscription engraved on a copper plate in modern Kannaḍa characters records the sale of the village Kalidêvanahaḷḷi with its hamlet Honnûru situated in Nâgamangala-sthala belonging to the Department of the administration of the Hobali of Srîrangapaṭṭaṇa by the Mysore King Kṛishṇarâja-voḍeyar (II) to Kṛishṇaiya and Gôvindaiya for the price of 2117 varâhas paid to the palace. The revenue income of the village is given as 211 varahas and seven haṇas. The sale price is thus 10 times the annual income of the village. The village is said to be given away as a gift of land after receiving its value, *viz.*, 2117 varahas and was to be enjoyed by the donees as a hereditary land estate with all the usual rights of enjoyment and free of taxes.

Such charters of sale are common in the reign of the Mysora King Kṛishṇarâja Voḍeyar II (See E. C. IV. Nâgamangala 7). These sales of land probably arose from the necessity to replenish the royal treasury after heavy demands for money caused by the Mysore expedition to Trichinopoly to aid Mahammad Ali to the Nawabship of Arcot.

The date of the grant is Ś 1682 Vikrama saṃ. Jyêshṭha śu 15 which corresponds to May 29, 1760 A.D.

The record begins with the usual stanza in praise of the god Sambhu and ends with the usual imprecatory stanzas and the signature of the king Srî Kṛishṇarâja.

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T.-Narsipur Taluk.

In T.-Narsipur town, on the pedestal of a Jaina image in front of the Taluk Office.

Kannaḍa language and characters.

ತಿರುಮಕೂಡಲು ನರಶೀಪುರದ ತಾಲ್ಲೂಕಿನ ಶಾಸನಗಳು.

ಟಿ. ನರಶೀಪುರದ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ತಾಲ್ಲೂಕು ಕಚೇರಿ ಮುಂದಿರುವ ಜಿನವಿಗ್ರಹದ ಪೀಠದಲ್ಲಿ ಬರೆದಿರುವುದು.

ಕನ್ನಡಕ್ಷರ.

1. ಶ್ರೀ ಮೂಲಸಂಘ ದೇಸಿಯಗಣ ಪುಸ್ತಕಗಚ್ಛ ಕೊಂಡಕುಂದಾನ್ವಯ.

Note.

This inscription engraved on the pedestal of a Jaina image merely gives us the name of a sect or division among the Jainas : Śrî Mûlasangha Dêsiya-gaṇa, Pustaka-gachchha, Koṇḍakundânvaya. Apparently, the image is that of a Jaina saint who belonged to the above sub-division. No name of the saint or the date of the carving of the image is given. The characters seem to belong to 14th century A. D. That Jainism once flourished in T.-Narsipur Taluk is evident from this and some other inscriptions of the Taluk (See E. C. III. T.-Narsipur Taluk, 105 and 133).

Above the image of the saint is carved the triple umbrella (*mukkoḍe*), the usual symbol of the Jaina saints. The figure is seated with the palm of one hand placed over the palm of another hand on the lap. On each side of the figure is a female chauri-bearer. Yâḷis are carved on each side of the image and below the image.

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At the village Yeḍadore in T.-Narsipur hobli, on a broken stone in front of the Janârdana temple.

Size 3′ × 2′.

Kannaḍa language and characters.

ಅದೇ ತಿರುಮಕೂಡಲು ನರಸೀಪುರದ ಹೋಬಳಿ ಎಡದೊರೆ ಗ್ರಾಮದ ಜನಾರ್ದನ ದೇವಸ್ಥಾನದ ಮುಂದೆ ಬಿದ್ದಿರುವ ತುಂಡುಕಲ್ಲು.

ಪ್ರಮಾಣ 3′ × 2′

ಕನ್ನಡ ಲಿಪಿ ಮತ್ತು ಭಾಷೆ.

1. ಭಾದ್ರಪದ ಶುದ್ಧ ೧೨ ಸೋಮವಾರ ಪ್ರತಾಪ ಹರಿಹರ ಪುರವಾದ ಉತುವೆಹಳ್ಳಿ
2. . . . . . ಸ್ವರರು ದೇವರು . . . . . ಹುಲಿಯಪ ಗೌಡುಗಳು ರುದ್ರಪ್ಪಗಳು
3. . . . . . . ಕಲಿಯೂರ ಚೆಂನಪ ಒಡೆಯರ ಮಕ್ಕಳು ಗುಡಗ . . .

4. ಹೊಂನಪದೇವರು ಯೀನಾಲ್ವರು ಗೌಡು . . . . . ಪತ್ರದ ಕ್ರಮವೆಂತೆಂದಡೆ ಗೆಜ್ಜೆಗನಹಳ್ಳಿಯ
5. . . . . ಲಖಪಗಳು . . . . . ಚೆಂನಪಒಡೆರು ಹೊಂನ ಮಾಱುತೆಗೆದುಕೊಟ್ಟ . . . ಹೊಲ
6. . . . ಇಪ್ಪತ್ತು ಹೊಂನಿನ ಪತ್ರಸ್ತಉ ೨೦ ಯೀಪತ್ರ ಆಕ್ಷರದಲು ಅನುಸಾಕಲ್ಯವಾಗಿ ವೀಸತಾರ ಉಳಿ
7. . . . . . ಕಯ್ಯೊಳು ನಾಉ ನಂಮ ನಡವಲಿ ಹೊಂನಪದೇವರು ನಿಂಮಕಯ್ಯ . . . . ಕೊಂಡೆವಾಗಿ ಆ ಯರಡು ಪತ್ರ ಉ ರುಣಬಾ ?
8. ನ ಆಪತ್ರ ಊ ಲಖಪ್ಪಒಡೆಯರು . . ಯಿ ನಾಲ್ವರು ವಪಿದತ್ತಿಯಿದ್ದರು ? ಮತ್ತಂಯಲಿಇದ್ದರ ?
9. ಒಪಿತ ಪತ್ರವೆಂದು ನಾಉ ನಾಲ್ವರು ಒಡಂಬಟ್ಟು ತಾಯೂರ
10. ಜಂನಪ್ಪಂಗಳು ಕಿಱುಗುಸೂರು ವೀರಪ್ಪ . . . . ಯಬ್ಯೆಚಂಣ ಗಉಡ
11. ಮ . . ಹಜ . . . .
12. . . . .

Note.

This inscription is full of lacunæ several letters having been lost.

It seems to record the sale of some land in Pratâpahariharapura called also Utuvehaḷḷi for the price of 20 hons paid fully. The purchasers of the land are four gauḍas named Huliyapagauḍa, Ruddappa, Guḍagauḍa, son of Chennappa Oḍeyar of Kaliyur and Honnappadêvaru and the sellers are Lakhapa of Gejjeganhaḷḷi, Jannappa of Tâyûr, Vîrappa of Kiṟugusûr, and Baichaṇagauḍa. These villages are situated not far off from Yeḍadore.

The date is not fully given. Only the lunar month Bhâdrapada and bright fortnight and the tithi 12 and the week day Monday are given. The characters seem to belong to 15th century.

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On a slab lying near the Daṇḍinadâri road in Sôsale in Sôsale Hobli.

Size 5′×2′-6″.

Old Kannaḍa language and characters.

ಟಿ. ನರಶೀಪುರದ ತಾಲ್ಲೂಕು ಸೋಸಲೆ ಹೋಬಳಿ ಕಸಬಾ ಗ್ರಾಮಕ್ಕೆ ಸೇರಿದ ದಂಡಿನ ದಾರಿಯಲ್ಲಿ ಬಿದ್ದಿರುವ ತುಂಡುಕಲ್ಲು.

ಹಳಗನ್ನಡಕ್ಷರ ಮತ್ತು ಭಾಷೆ.

1. ಸ್ವಸ್ತಿಶ್ರೀ ವಿಕ್ರಮಾದಿತ್ಯರಸಂ ವಡ [ಕರೆ]
2. ನಾಡು ಮುನೂಱು ಮಾನಾಳುತಿಱ್ದು ಸುಗ್ಗಿಯುಳ್ವನ್ದು ಪೊನ್ನಿ
3. ಟ್ಟ ಧರ್ಮಕೆಡೆವಕ್ಕ ಪೊನ್ನಾನ್ಕೊಳ್ವೆನೆನ್ದೋನುಂ ಕೊಳ್ಗೆನ್ದೊಡೆಕೊಳ್ವೋ
4. ನುಂ ವಾರಣಸಿಯ ಸಾಸಿರಕವಿಲೆಯುಂ ಸಾಸಿರ್ವ್ವರ್ಪಾರ್ವ್ವರ [ರು]
5. ಮನ್ಕೊನ್ದೋನ್ ಸಲ್ಗತಿಗೆ ಸಲ್ವೋನಕ್ಕೆ ಅವನ . . .
6. ಲುಳ್ಮಿತ್ತು ಪೊತ್ತಿಮ್ಮರ್ಕ್ಕಳ್ ಪುಟ್ಟದೆಕೆಡುಗೆ ಅರಮ್ಮನೆಯ
7. , ಭಟಮಾನ್ ।

Transliteration.

1. svasti śrî Vikramâdityarasaṃ Vaḍa [kare]-
2. nâḍu-munûṟumân âḷutiḻdu suggiyuḷ vandu ponni-
3. ṭṭa dharma keḍevakka ponnân koḷvenendônuṃ koḷgendoḍe koḷvô-
4. nuṃ Vâraṇasiya sâsira-kavileyum sâsirvvar ppârvva [ru]-
5. man kondôn-salgatige salvôn akke avana . . . .
6. luḷ mittu pottirmmakkaḷ puṭṭade keḍuge arammaneya.
7. · bhaṭamân[1]

Translation.

Be it well. Śrî Vikramâdityarasa ruling Vaḍa (karai) nâḍu Three hundred came during *suggi* (harvest season) and granted gold for a charity (*dharma*). May the dharma never perish. May he who wants to seize the money himself or takes it at the instance of another attain the same regions as one who kills thousand tawny cows and thousand Brahmans at Benares. May Death seize his house. May he perish without children being born to him.

The Palace (official), Bhaṭamân (?)

Note.

This is an inscription of the time of Vikramâdityarasa. The characters and the language seem to belong to the end of the 8th century A. D. No date is given in the record. There are two kings of this name who ruled about this time, the Bâṇa king Vikramâditya for whom Rice gives the date C. 888 (P. 19, Mysore and Coorg from Inscriptions) and the Chalukya king Vikramâditya II 733-746. The Bâṇas are known to have ruled parts of the Kolar District east from the Pâlâr river and north into the Madras Districts (ibid P. 17). It is not likely that their king Vikramâditya ruled so far off as Sôsale. There is however a Bâṇa chief Diṇḍigarar subordinate to the Ganga king Śrîpurusha and ruling over Kaḷbappunâḍu (the district around Śravaṇa Beḷagoḷa), (M. A. R. 1927, P. 109). It is possible that a chief of this dynasty might have been ruling over Sôsale under the suzereinty of the Ganga king ruling over Talkâḍ, which is about 12 miles from Sôsale. Vaḍakarai-nâḍu is the district round Talkâḍ (E. C. III Malavalli 99 and T.-Narsipur 130: E. C. IV Yelandur 56). It is however not called Three hundred Province in any of these inscriptions which all belong to the Hoysaḷa period.

But more probably Vikramâditya must have been a Châlukya king. A minor branch of the Châlukya dynasty is known to have ruled in Varuṇa, Mysore Taluk, about 10 miles from Sôsale about A. D. 900 (M. A. R. 1916, P. 46). An inscription at Sômasamudra, Châmarâjanagar Taluk, about 25 miles from Sôsale dated Ś. 916 refers to a Châlukya-Permâḍi ruling the earth (M. A. R. 1931, P. 139). It is thus probable that the Châlukyas ruled over Sôsale at the time of this inscription. It is however difficult to say whether Vikrâmadityarasa of the present grant

belonged to the main Line of Châlukya kings of Bâdâmi and exercised suzereinty over the Gangas as the Râshṭrakûṭas did in later times or whether he belonged to a minor branch of Châlukya chiefs, subordinate to the Gangas at Talakâḍ. The latter seems to be more probable as no imperial titles are used in the present record and it is difficult to believe that Vikramâditya II, the Chalukya king of Bâdâmi came so far off as Sôsale (about 400 miles from Bâdâmi) and made a grant.

It is difficult to make out the nature of the grant made by Vikramâdityarasa. He is said to have come during harvest-time and given money for some *dharma* (charitable purpose). The nature of the *dharma* is not indicated. It is probable that the grant was made for conducting some festival during the harvest-time at Sôsale. The rest of the inscription consists of imprecations of the type current during the period. The letters at the end of line 6 and the beginning of line 7 are cut off and lost. Probably the name of a palace official who wrote the grant is given therein.

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At the village Chidarvaḷḷi in the hobli of Sôsale, on the basement of the Sômêśvara temple.

Kannaḍa language and characters.

ಸೋಸಲೆ ಹೋಬಳಿ ಚಿದರವಳ್ಳಿ ಗ್ರಾಮದ ಸೋಮೇಶ್ವರ ದೇವಸ್ಥಾನದ ತಳಪಾದಿಕಲ್ಲಿನಲ್ಲಿ.

(ಪೂರ್ವದಿಂದ ಪಶ್ಚಿಮಕ್ಕೆ ಬರೆದಿರುವುದು.)

ಉತ್ತರದಿಕ್ಕು

1. ದಂಕರಾಮ ನಿಸ್ಸಂಕ ಮಲ್ಲ ಮಲರಾಜರಾಜ ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ ಚೋಳರಾಜ್ಯ ಪ್ರತಿಷ್ಠಾಚಾರ್ಯ್ಯನುಂ ಮಕ— . . ಹೊ —— . . . . ಮದ . . . . . . ವರಾಧೀಶ್ವರ , ...

2. ಸಿರಛೇದಂಮಾಡಿ ಪಾಂಡ್ಯನಂ ಕಯ್ಸೆರೆಕೊಂಡು ಕಾಂಚಿಯನಾಥಂಗೆ ಪೊಡವಟ್ಟು ಅರಕೆಱೆಯನಗ್ರಹಾರ—ದದೋರ

ಪಶ್ಚಿಮದಿಕ್ಕು

3. ಮಣ . . . . . . ದ ಜೇಷ್ಠಸುದ್ಧ ೫ ಬುಧವಾರದಲು ತಳಕಾಡ ಸಮಸ್ತನಖರವು . . . .

4. ದಂದು ತಳೆಕಾಡಸೇಷನಖರಂ

ದಕ್ಷಿಣದಿಕ್ಕು.

5. ರೊಳುಗಂಡ ಕದನಪ್ರಚಂಡ ಮದದಂತಿಗಂಡ [ನ] ಸಹಾಯಸೂರ ಸನಿವಾರಸಿದ್ಧಿ ಗಿರಿದುರ್ಗಮಲ್ಲ ಚಲದಂಕರಾಮ ನಿಸ್ಸಂಕಮಲ್ಲಪ್ರತಾ . . . , . . ಮಾಗಿ ಕಲ್ಲುಕಣೆಯ ಕಲ್ಲುವರದಿರು —

6. ಗಳುಂ ಕೂಡಿದ್ರ್ದು ಆದಿಯಕದಸಿ ಮಂಡಲಸಾಮಿಮಾ

ಪೂರ್ವದಿಕ್ಕು (ಸುತ್ತಲೂ ಬರೆದಿರುವುದು).

7. ದಿ ಗಾಡನಮಗ—ಣ್ಣು ಮನೆಕೆಱೆಗದ್ದೆಯಂ ಧಾರೆಯನೆಱದು ಚಂದ್ರಾದಿತ್ಯಂಬರಂ ಭೂಮಿಯಃಕೊಟ್ಟ ಯಿಂತಪ್ಪುದ . . . . . . ವಿಕ್ರುತ

ಬಲಭಾಗದ ಕಂಬ

8. ಗಕ್ಷಯವಾಗಿ ನಿರುಮೂಲವಾಗಿ ಹೋಹರುಧರ್ಮರಹಿ . . .

9. ದಾನದಂದು ಸುಖದಿಂ ಬಾಹಿರರು.

Note.

This inscription is written all round the basement of the Sômêśvara temple. This system of writing an inscription around the walls of a temple rather than on a separate slab of stone set up in front of a temple was introduced by the Chôḷas

and continued sometimes during the Hoysala and Vijayanagar times. The present record has several lacunae as the letters are much worn out.

The record belongs apparently to the reign of the Hoysala king Vira Ballâḷa II (1173-1220) from the titles used for the king :—a Râma in battle, nissankamalla, malerâjarâja, pratâpa-chakravarti, the setter up of Chôḷa kingdom, who beheaded. . . . . and who seized Pâṇḍya (king) as prisioner, who prostrated before the Lord of Kânchî (God Varadarâja), and who made Arakeṟe an agrahâra and who was terrible in battle, lord over elephants in rut, unassisted warrior, *Śanivârasiddhi*, *Giridurgamalla*, etc.

The portion containing the name of the year in which the grant was issued is quite worn out. Only the items Jyêshṭha śudha 5 Wednesday are visible.

The inscription registers a grant of some dry land, a house and rice-fields made by all the *nakharas* (merchant citizens) of Talekâḍ and the *kalluvaradaṟu* (merchants in stone *viz.*, jewel merchants) of Kallukaṇe to some one who was the *maṇḍalasvâmi* of Âdiyakadase and who was the son of Mâdigauḍa. An imprecation occurs at the end of the grant.

Talakâḍ is the same as the town Talkâḍ in T.-Narsipur Taluk, Mysore District. Arakeṟe is a village in Seringapatam Taluk of the same District. Âdiyakadasi cannot be identified. Kallukaṇe or Kalkaṇe is a village about four miles from Chidruvalli and situated in Maḷvaḷḷi Taluk of Mysore District. Kalkaṇe-nâḍ is often referred to in inscriptions (E. C. IV Nagamangala 3, 12, 15 and 96).

61

On a slab standing to the west of the Sômêśvara temple at Chidarvaḷḷi
(T.-Narsipur Taluk No. 95 revised).
Size 2′-6″ × 2′.
Kannaḍa language and characters.

ಅದೇ ಸೋಸಲೆ ಹೋಬಳಿ ಚಿದರ್ವಳ್ಳಿ ಗ್ರಾಮದ ಸೋಮೇಶ್ವರ ದೇವಸ್ಥಾನಕ್ಕೆ
ಪಶ್ಚಿಮದಲ್ಲಿರುವ ಕಲ್ಲಿನಲ್ಲಿ (ಟಿ. ನರಶೀಪುರದ 95ನೆಯ ನಂಬರಿನ ಶಾಸನದ ತಿದ್ದುಪಡಿ.)

ಪ್ರಮಾಣ 2½′ × 2′

1. ಸೊಸ್ತಿಪ್ರತಾಪ ರಾಜಾಧಿರಾಜರಾಜಪರ
2. ಮೇಸ್ವರಶ್ರೀವೀರದೇವರಾಯವೊಡೆಯ
3. ರು ಪ್ರಿತ್ವೀ ರಾಜ್ಯಂಗೆಯುತ್ತಮಿದು ಸಖವ
4. ರುಷ ೧೩೪೧ನೆಯ ವರ್ಸದ ವಿಕಾರಿಸಂ
5. ವತ್ಸರದಪುಸ್ಯಬ ೧ ಸೊ ತಳಕಾಡನಾಡನಾ
6. ಡನಾಲ್ವತ್ತೆರಡು ಪುರಕೆ [ಮು] ಕ್ಷವಾದ ಮಲ್ಲಿನಾಥ
7. ಪುರದ ಗುಡ್ಡಯಣ್ಣವಇಚಂಣಸಿಂದೆಯ
8. ಪುರದಮಾದಯ್ಯ ಸೋಮಯ್ಯ ರಾಮಗೊಂಡ
9. ನಪುರದದೇಮ ಚಿದರವಳ್ಳಿಯಪುರದಸಂ
10. ಭುದೇವ ಯೀವೊಳಗಾದಸಮಸ್ತು ಪುರಜೋ [ವ]
11. ಗಳುಂ ಚಿದುರುವಳ್ಳಿಯ ಸೋಮಯ್ಯದೇವರಸ್ಥಾನಿಕ
12. ರಾಯಡೆ ಸೋಮಯಡೆ ಕೇತಾಡೆಯಿವರಮಣ್ಣು
13. ಗೊಳ ಯೀದೇವರಸ್ತಾನ ಭೂಮಿ ಒಳಗಾದ
14. ಮನೆ ತೋಟ ಕೆಡೆ ಮಾನ್ಯವೆಂದುಕೊಟ್ಟು
15. ಕೊಡ [ಗೆ] ಕಲ್ಲನುಹು [ಇ] ದು ಕೋಟ್ಟೆವಾಗಿ
ಇದಮ್ಯ F
16. ವನು ಆವನೊಬ್ಬನು ಅಳಿಹಿದನಾದ
17. ಡೆ ಗಂಗೆಯತಡಿಯಲ ಖವುಲೆಯಕೊಂದ ಪಾ
18. ಪದಲಿಹೋಹನು.
ಮೇಲ್ಭಾಗದಲ್ಲಿ
19. ಶ್ರೀಮಲ್ಲಿಬಚಂಣ್ಣಕಾಟ್ಟಸಂಣ್ಣ ಮಾರಗೌಡ
20. ಯಿವರೊಳಗಾದ ಸಮಸ್ತುಗವುಡುಗಳು
21. ವೊಳಗಾದ ಸಮಸ್ತರುಂ ಸೋಮಇದೇವರ
22. ಕವುಲೆಯ ಕೊಂದಪಾಪದಲ ಹೋಹನು.

Note.

This belongs to the reign of the Vijayanagar king Dêvarâya II C. 1419-1446 and is dated S' 1341 Vikari sam. Pushya ba. 1, Monday equivalent to Monday 1st January 1420 A.D.

It registers the remission of taxes on the house, garden, and tank belonging to the *sthâna-bhumi* (lands granted for the office of the trustees of the temple) including the land belonging to Râyaḍe Sômeyaḍe Kêtâḍe, the sthânika of the temple of Sômayyadêvaru at Chidruvaḷḷi. The donees are Guḍḍayaṇṇa Vayichaṇṇa of Mallinâthapura, the chief of 42 *puras* (hamlets) of Talkâḍunâḍ, Mâdayya Sômayya of Sindeyapura, Dêma of Râmagoṇḍanapura, and Sambhudêva of Chidaravaḷḷipura. These villeges are all situated within a distance of four miles from Chidaravaḷḷi where the temple of Sômayadêva (or Sômanâthadêvaru) is situated.

The donees are stated to have set up an inscription stone to mark the koḍagi land granted. Certain gauḍas named Malli Bachaṇṇa, Kâṭṭa, Saṇṇa Mâragauḍa etc., are also said to have joined in making the grant.

The imprecation that the violater of the grant incurs the sin of killing tawny cows belonging to Sômeyadêvaru on the banks of the Ganges concludes the grant.

62

On a slab standing in the land of Morappa to the west of the same village Chidaravalli.
Size 2′—6″ × 1′

Kannaḍa language and characters.

ಅದೇ ಚಿದರವಳ್ಳಿ ಗ್ರಾಮದ ಪಶ್ಚಿಮಕ್ಕೆ ಮೊರಪ್ಪನ ಹೊಲದಲ್ಲಿ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ $2\frac{1}{2}' \times 1'$

1 ಅದಿಯರ	5 ಗೆ ಕೊಟ್ಟದು
2 ಏಚಮದ	6 ಧರ್ಮ್ಮಪು
3 ಂಣ್ನಾಯ	7 ರಿಯುಮ
4 ಕದೇವಂ	8 ಂಣ್ನು

Note.

This records the gift of the lands belonging to Dharmapuri to Êchamadaṇṇâyaka of Adiyara family.

No date is given nor is the reigning king named.

The characters belong to the 13th century. The Adiyar family to which the donee belonged is also referred to in some inscriptions of the 13th century as one to which certain warriors belonged. (See E. C. VIII, Sagar 125 of C. 1216, Sorab 540 of 1230 A.D.? and E. C. XII Gubbi 1 of Vîra Ganga Hoysaḷa-dêva of 1125?

A.D.) But Êchama-daṇṇâyaka of the present record has not been referred to in them.

Dharmapuri is said locally to be the name of a village which once existed near the field where the inscription is set up.

No imprecations are contained in the grant.

63

On a vîragal near the Gaṇêśa temple in the same village Chidaravaḷḷi.

Size 6′×3′

Kannaḍa language and characters.

ಅದೇ ಗ್ರಾಮದ ಗಣೇಶನ ಗುಡಿಯ ಕಟ್ಟೆಗೆ ಕಟ್ಟಿರುವ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 6′×3′

ಒಂದನೆಯ ಪಟ್ಟಿ.

1. ಶ್ರೀ ಸರ್ವ್ವಧಾರಿ ಸಂವತ್ಸರದ ಶ್ರಾ

ಎರಡನೆಯ ಪಟ್ಟಿ.

2. ಣ ಮಾಸದಲು ತಿದಿವಳ್ಳಿಯ

ಮೂರನೆಯ ಪಟ್ಟಿ.

3. ಗವುಂಡುಗಳೊಡನೆ ಸಂಕಾಚಾರಿಯ ಮಗಂ ಕವಿಲೆ
4. ಚಾರಿ ಕಿಱಿಯ ಕಲುಕಣಿಯ: ಬವರಕೆ ಹೋಗೆ ಕಾ

ನಾಲ್ಕನೆಯ ಪಟ್ಟಿ.

5. ದಿ ಸತ್ತಡವಂಗೆ ಸಮ
6. ಸ್ತ ಪ್ರಭುಗವುಂಡು
7. ಗಳೆಲ್ಲಕೂಡಿ ಚಿದಿರ
8. ವಳ್ಳಿಪುರದರೆಂಟು
9. ಕೊಳಗ ಗದ್ದೆಯನು
10. ಕೊಡಗೆಕೊಟ್ಟರು.

Transliteration.

I

1. śrî Sarvvadhâri-saṃvatsarada Śrâ [va]-

II

2. ṇa-mâsadalu Tidivaḷḷiya

III

3. gavuṃḍugaḷoḍane Saṃkâchâriya magaṃ Kavile-
4. châri Kiṟiya Kalukaṇiya bavarake hôge kâ-

IV

5. di sattaḍavaṃge sama-
6. sta prabhugavuṃḍu-
7. gaḷella kûḍi Chidira-
8. vaḷḷi-puradal eṃṭu
9. koḷaga gaddeyanu
10. koḍage koṭṭaru

Note.

This vîragal inscription registers the gift as a *koḍage* of a plot of rice land of the sowing capacity of eight koḷagas situated in the village Chidiravaḷḷi by all the *Prabhu-gavunḍus* (in memory of or for) the warrior Kavilechâri, son of Saṃkâchâri who died fighting at the battle of Kiṟiya (Little) Kalukaṇi along with the gauḍas of Tidivaḷḷi.

The name of the cyclic year Sarvadhâri and the month Śrâvaṇa are the only items of dating given and no Śaka year. The characters belong to 13th century.

No king is named in the record.

64

At the village Chivali in the hobli of Sôsale, on a slab in front of the Sômêśvara temple.

Size 3′ × 4′.

Kannaḍa language and characters.

ಆದೇ ಸೋಸಲೆ ಹೋಬಳಿ ಚಿವಲಿ ಗ್ರಾಮಕ್ಕೆ ಸೇರಿದ ಸೋಮೇಶ್ವರ ದೇವಾಲಯದ ಮುಂದಿರುವ ಕಲ್ಲಿನಲ್ಲಿ.

ಪ್ರಮಾಣ 3′ × 4′.

1. ಸ್ವಸ್ತಿಶ್ರೀಪ್ರಮಾದೀಚ ಸಂ[ವ]ತ್ಸರ ಪುಷ್ಯ ಶು
2. [ತಿ] ಪೈಯ್ಯನ ಮಗಳು . . . . ರ್ವ್ಹ
3. ಯ ವಸದೆ . . . . ಕೆಱೆಯ ಕಟ್ಟಿಸಿ . .
4. ಕಲ್ಲನಿಱಿಸಿದಳು ಮಂಗಳ.

Note.

This records the construction of a tank and the setting up of the inscription stone by a woman (whose name is lost), whose father is named (Ti)paiya, in the year Pramâdîcha, in the bright fortnight of Pushya.

The epigraph is not dated in any era. The characters seem to belong to 17th century.

65

At the same village Chivali, on a vîragal set up in the land of Mâdayya.

Size 4′ × 2½′.

Kannaḍa language and characters.

ಆದೇ ಗ್ರಾಮದ ಮಾದಯ್ಯನ ಹೊಲದಲ್ಲಿ ನಟ್ಟಿರುವ ವೀರಗಲ್ಲು.

1. ಸ್ವಸ್ತಿ
2. ಸಕವರಿ
3. ಸಮ್ಬರಿಧಾವಿ
4. ಸಂವತ್ಸರ ಕಾ
5. . . ಪುಣ್ಣಿಮೆದನ್ದುಕ
6. ಲ್ಕುಣಿಯಜೊ
7. ಬಾಚರಿಯ
8. ದಾಸಿಮಚ
9. ರಿಯತುಱು
10. ಗ ವ ಱೆ ಆ
11. ಚಾರಿ ತುಱುವ

ಬಲಭಾಗದಲ್ಲಿ.

1. ಮಂಗಳ ಮ 2. ಹಾ ಶ್ರೀ.

Note.

This records the death of the warrior Gavare-âchâri, in defending the cattle of Dâsima-châri, who was the son of Jobâchari of Kalkuṇi on the full moon day of the month Kârtika of the year Parîdhâvi.

The characters seem to be of the latter part of 10th century A.D. and the date given may be equivalent to 952 A.D. At this time the Ganga kings ruled over the territory in which the inscription stone is set up.

66

At the village Muḍakanapura, in the same hobli of Sôsale, on a stone set up near the *patel's* house.

Size 4′ × 3′.

Kannaḍa language and characters.

ಅದೇ ಸೋಸಲೆ ಹೋಬಳಿ ಮುಡಕನಪುರ ಗ್ರಾಮದ ಪಟೇಲನ ಮನೆಯಬಳಿ ಗ್ರಾಮನಿವೇಶನದಲ್ಲಿ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4′ × 3′.

1. ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಸಕ ವರುಷ
2. ೧೩೬೦ನೆಯ ಸಂದುವರ್ತಮಾನವಾದ ವಿಳಂಬಿ ಸಂವತ್ಸರದ ಶ್ರಾ
3. ವಣ ಬ ೩ಲು ಶ್ರೀಮನ್ಮಹಾಮಂಡಲೇಶ್ವರ ಶ್ರೀವೀರಪ್ರತಾಪ ವೆಂ
4. ಕಟಪತಿ ಮಹಾರಾಯರು ಪೃಥ್ವಿರಾಜ್ಯಂಗೆಯ್ಯುತ ಮಿರಲು ಶ್ರೀ
5. ಮನ್ಮಹಾ ರಾಜಾಧಿರಾಜ ಮಹಾರಾಜ ರಾಜ ಶ್ರೀಜಗ
6. ದೇವರಾಯವೊಡೆಯರು ಅಯ್ಯನವರ ಕುಮಾರರು ಶ್ರೀದೇವ
7. ರಾಯ ವೊಡೆಯರು ಅಯ್ಯನವರು ಚಿದುರುವಳ್ಳಿಯ
8. ಚಿಕ್ಕಣ ಗಉಡನವರ ಕುಮಾರ ಶಿವಯೋಗಿ ವೊ
9. ಡೆಯರಿಗೆ ಕೊಟ್ಟ ಶಿಲಾಶಾಸನದ ಕ್ರಮಃಂ
10. ತೆಂದಡೆನಂಮ ಚಿದುರುವಳ್ಳಿಯ ಸ್ತಳಕ್ಕೆ ಸಲು
11. ವ ಮುಡುಕನ ಪುರದ ಗ್ರಾಮವನು ನಾವು ನಿಮಗೆ
12. ಪಲ್ಲಕ್ಕಿಯ ಉಂಬಳಿಗೆ ಕೊಡಗೆಯಾಗಿ ಕೊಟ್ಟೆವಾಗಿ ಆ
13. ಗ್ರಾಮದ ಸ್ತಳದ ಚತುಸೀಃಮೆಯ ವೊಳಗಾದ ಗದ್ದೆ
14. ಬೆದ್ದಲು ತೋಟ ತುಡಿಕೆ ಸುಂಕ ಸುವರ್ಣಾದಾಯ
15. ಕಾಡಾರಂಥ ನೀರಾರಂಭ ಯಿವು ಮುಂತಾದ ಯೇ
16. ನುಂಟಾದ ಪಯಿರುಗಳನು ಅಗುಮಾಡಿ ನಿಂಮ ಪು
17. ತ್ರ ಪೌತ್ರ ಪಾರಂಪರೆಯಾಗಿ ಆ ಚಂದ್ರಾರ್ಕ್ಕ
18. ಸ್ಥಾಯಿಯಾಗಿ ಅನುಭವಿಸಿಕೊಂಡು ಬಹಿರಿ
19. ಯೆಂದು ಕೊಟ್ಟ ಶಿಲಾಶಾಸನ॥.

Transliteration.

1. svasti śrî vijayâbhyudaya Śâlivâhana sakavarusha
2. 1520 neya saṃdu vartamânavâda Viḷambi-saṃvatsarada Śrâ-
3. vaṇa ba 3 lu śrîman mahâmaṃḍalêśvara śrî vîra pratâpa Veṃ-
4. kaṭapati-mahârâyaru pṛithvirâjyaṃ geyyutamiralu śrî-
5. maṃ mahârâjâdhirâja mahârâja râja-śrî Jaga-
6. dêvarâyavoḍeyaru-ayyanavara kumâraru śrî Dêva-
7. râyavoḍeyaru-ayyanavaru Chiduruvaḷḷiya-
8. Chikkaṇagauḍanavara kumâra Sivayôgiva-
9. ḍeyarige koṭṭa śilâśâsanada kramaveṃ-
10. teṃdaḍenaṃma Chiduṟuvaḷḷiya-staḷakke salu-
11. va Muḍukanapurada grâmavanu nâvu nimage-
12. pallakkiya uṃbaḷige-koḍageyâgi koṭṭevâgi â-
13. grâmada staḷada chatu-sîmeya voḷagâda gadde-
14. beddalu tôṭa tuḍike suṃka suvarṇnâdâya
15. kâḍâraṃbha nîrâraṃbha yivu muṃtâda yê-
16. nuṃṭâda payirugaḷanu âgumâḍi nimma pu-
17. tra-pautra pârampareyâgi âchaṃdrârkka-
18. sthâyiyâgi anubhavisikoṃḍu bahiri-
19. yeṃdu koṭṭa śilâśâsana.

Translation.

Be it well. On the 3rd lunar day of the dark half of Śrâvaṇa in the year Viḷambi, the 1520th year of the prosperous Śâlivâhana era, while the illustrious mahâmaṇḍalêśvara vîra-pratâpa Venkaṭapati-mahârâya was ruling the earth.

The illustrious mahârâjâdhirâja mahârâja râja-śrî Jagadêvarâyavoḍeyarayya's son śrî Dêvarâya-voḍeyaru-ayyanavaru granted the following śilâ-śâsana to Śiva-yôgi-voḍeyar, son of Chikkaṇagauda of Chidiruvaḷḷi.

As we have granted the village Muḍukanapura belonging to Chiduṟuvaḷḷi-sthala as *koḍagi* for *pallakki-umbaḷi* (rent-free land granted for the maintenance of a palanquin) to you, you may enjoy for as long as the moon, sun and stars last, as a hereditary estate, all the income of the wet lands, dry lands, gardens, vegetable-gardens, customs duties, monetary revenue, unirrigated lands, irrigated lands, etc., within the four boundaries of the said village.

Note.

This registers the grant of the village Muḍukanapura in Chiduruvaḷḷi-sthala to Śivayôgi-voḍeyar, son of Chikkaṇagauḍa, who was probably a Lingâyat priest for the dignity of maintaining a litter (*pallakki-umbaḷi*). The donor was Dêvarâya-

vodeyarayya, son of Jagadêvarâya-vodeyar, a feudatory under the Vijayanagar king Venkaṭapatidêva. It is dated S' 1520 Viḷambi sam. Śrâvaṇa ba. 3, corresponding to August 9, 1598 A.D.

Jagadêvarâya or Pedda Jagadêvarâya was a general under the Vijayanagar kings Râmarâya and Śrîrangarâya I. See No. 50. He had four sons of whom the donor of the present grant Dêvarâya evidently was one. But they are named differently in a manuscript called Jâmbavatî-kalyâṇam purporting to be the work of a poet called Êkâmranâtha (See P. 228 of Sources of Vijayanagar History by S. Krishnaswamy Iyengar). The names therein given are Jagatâparâya, Jagadêkarâya, Jagatâparâya and Ankuśa. With which of these the Dêvarâya of this record is to be equated cannot be determined.

67

On a stone oil-mill buried in the land to the south of Kâragahaḷḷi in the hobli of Sôsale.

Kannaḍa language and characters.

ಅದೇ ಸೋಸಲೆ ಹೋಬಳಿ ಸರ್ವಮಾನ್ಯ ಕಾರಗಹಳ್ಳಿಗೆ ದಕ್ಷಿಣಕ್ಕೆ ಚಕ್ರಮಾದನ ಗದ್ದೆಯಲ್ಲಿ ಬಿದ್ದಿರುವ ಕಲ್ಲುಗಾಣದ ಸುತ್ತಲೂ ಬರೆದಿರುವುದು.

ಪ್ರಮಾಣ $4\frac{1}{2}' \times 8'$.

1. ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಮಹಾಮಣ್ಡಳೇಶ್ವರಂ ತಳೆಕಾ
2. ಡುಗೊಣ್ಡ ಅಸಹಾಯ ಸೂರ ನಿಸ್ಸಂಕಮಲ್ಲ ಸನಿ
3. ವಾರಸಿದ್ಧಿ ಗಿರಿದುರ್ಗ್ಗಮಲ್ಲ ಚಲದಂಕ ರಾಮ ಹೊಯ್ಸಳ ವೀರ
4. ಬಲ್ಲಾಳ ದೇವರು ಪ್ರಿಥುವಿರಾಜ್ಯಂಗೆಯ್ವುತ್ತಮಿರೆ ಸಕವರಿ
5. ಷ ೧೧೦೧ನೆ ವಿಕಾರಿ ಸಂವತ್ಸರ ಜ್ಯೇಷ್ಟ ಸುದ್ದ ೧೪ ಸೋಮ
6. ವಾರದಂದು ಬಡಗರೆನಾಡ ಕೊಳಲ್ತೂರ ಗಾಕರಗಣ್ಡ ಬಾ
7. ಣಿಗರ ಬೆಳ್ಳಿಗವುಣ್ಡನ ಮಗ ಬಿಟ್ಟಿಗಾವುಂಡನು ಕೊಳಲ್ತೂರ
8. ಸೋಮೇಶ್ವರ ದೇವರ ಮುನ್ದೆ ನಡಿಸಿದ ಕಲ್ಲಗಾಣ।।

Transliteration.

1. svasti śrîman mahâmaṇḍaḷeśvaram Taḷekâ-
2. ḍugoṇḍa asahâyasûra nissaṃkamalla sani-
3. vârasiddhi giridurggamalla chaladaṃkarâma Hoysaḷa Vîra-
4. Ballâḷadêvaru prithuvirâjyaṃ geyvuttamire sakavari-
5. sha 1101ne Vikâri-saṃvatsara Jyêshṭa sudda 14 Sôma-
6. vâradaṃdu Baḍagarenâḍa Koḷaltûra Gâkaragaṇḍa Bâ-
7. ṇigara Beḷḷigavuṇḍana maga Biṭṭi-gâvuṇḍanu Koḷaltûra
8. Sômêśvara-dêvara munde naḍisida kalla gâṇa.

Note.

This records the setting up of a stone oil-mill in front of the God Sômêśvara in Koḷaltûr by Biṭṭigavuṇḍa, son of Gâkaragaṇḍa Bâṇigara Beḷḷigavuṇḍa belonging to Baḍagarenâḍ on Monday the 14th lunar day of the bright half of Jyêshṭha in the Śaka year 1101 Vikâri during the reign of the Hoysaḷa king Vîra Ballâḷa (II) possessed of the titles mahâmaṇḍalêśvara, conqueror of Talakâḍ, unassisted hero, niśśanka-malla, Śanivârasiddhi, Giridurgamalla and a Râma in moving battle.

Koḷaltûr is the same as the village Koḷattûr, situated about three miles from the inscription stone. Baḍagarenâḍ is the district around Talkâḍ referred to in E. C. III, Introduction P. 17. The title Bâṇigar probably means a class of merchants. The meaning of the epithet *gâkara gaṇḍa* is not clear. Perhaps it means destroyer of traitors.

The date S' 1101 Vikâri sam. Jyêshṭha śu 14 Sô' corresponds to Monday, 21st May 1179 A. D. and falls within the reign of Vîra Ballâḷa II.

No imprecation is contained in the grant.

LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT, ARRANGED ACCORDING TO DYNASTIES AND DATES.

LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT,

Page in the Report	Inscription number in the Report	Date	Ruler
			KADAMBA.
109	1	34th year of the reign: Chaitra-mâsa: Śukla-paksha, Rôhiṇi constellation.	Ravivarma ....
			GANGA.
236	38	Ś 722. Pausha-mâsa, S û r y a - grahaṇa: Âdityavâra.	Śrîpurusha ....
			CHALUKYA
265	59	No date. (About 800 A.D.?)	Vikramâdityarasa ....
			HOYSAḶA.
258	52	No date	Vîraganga Vishṇuvardhana
267	60	,, ...	Ballâḷa (II) ....
274	67	Ś 1101, Vikâri sam. Jyê. śu 14, Sômavâra (Monday, 21st May 1179 A.D).	Ballâḷa II ....
241	41	Virôdhi sam. Kanyâ month, dark fortnight, 8th lunar day, Monday, after Ś 1099. (12th September 1229, Wednesday?.)	Jagadêkamalla Śrî Narasinga. (Narasimha II).
239	39	Dhâtu sam. Âshâ. śu. 3, Friday.	Vîra Narasimha Dêvarasa (Narasimha II).

Contents and remarks

Records the gift of some land in Âsandi and Koramanga and near the embankment of Samaṇa with the right of *Samâdhi* and free from *uchchha* for conducting worship in the temple of Siddhas (siddhâyatana-pûjâ) and for the prosperity of the Sangha, at the instance of Haridatta by the Kadamba king Ravivarma, son(?) of Mṛigêśa, who was the son of Śânti-varma, son of Kâkustha, younger brother of Raghu, from his capital Vaijayantî.

Records some grant of land free from taxes to Kalipaṭṭoḍeya Kuṟimbagâvuṇḍa and Kaṭakaya in the Kuripaṭṭi of the village Armmeḷeyapaḷḷi and also of *Kuṟimbadere* (tax on shepherds). Viśvakarmâchârya is named as the engraver of the record.

Records the grant of some money for some dharma by Vikramâdityarasa, ruler of Vaḍakarenâḍu 300. Probably the king belonged to the dynasty of the Châlukya chiefs of Varuṇa who ruled about 800 A.D.

Merely gives the king's titles.

Records the grant of land, etc., by the *Nakharas* of Talkâḍ and *Kallavaradar* (jewel merchants ?) of Kallukaṇi to a son of Mâdigauḍa, maṇḍalasvâmi of Âdiya-kadasi.

Records the setting up of an oil-mill before the temple of Sômêśvara in Koḷaltûr (same as Koḷattur) by Biṭṭigavuṇḍa of Baḍagerenâḍ.

Refers to a *mâsti* at Teḷḷanûr.

Records the setting up of an oil-mill in the village Bhaseṭṭi-Nallûr (Basavaṭṭi) for the benefit of the temple of Mallikârjuna of Marahaḷḷi.

Page in the Report	Inscription number in the Report	Date	Ruler
247	48	Ś 1107, Viśvâvasu, Chaitra śu. 1, Mam. (April 2, 1185, A.D.) Ś 1173 Sâdhâraṇa, Chaitra śu 5, Mam. (March 28, 1251 A.D.)	Ballâḷa II and Sômêśvara ....
			VIJAYANAGAR.
207	32	Ś 1240 Vibhava, Pushya, ba 5, Makara-sankrânti. (Date irregular: grant spurious).	Vijayavenkaṭapati, son of Virûpâksha and grandson of Narasimharâya.
117	2	Ś 1277, Manmatha, Phâl. śu. 1, Tuesday: 2nd Februray 1356 A.D.	Bukka I ....
211	33	Ś 1302, Raudri, Mâr. śu. 1 Sô. December 16, 1381, A.D.?)	Harihara II ....
132	23	Ś 1306, Raktâkshi, Mâr. śu. 12, Śu. (Friday, 25th November 1384).	Do ....
138	24	Ś 1309 Kshaya, Jyêsh. ba. 13 Śa (Saturday 26th May 1386, A.D.)	Do ....
146	25	Ś1318, Dhâtu, Mâgha śu. 7. (Jan. 6, 1397, A.D.)	Do ....
268	61	Ś 1341, Vikâri sam. Pushya ba 11, Sô. (Monday, Jan. 1, 1420 A.D.)	Vîra Dêva Râya Voḍeyar (II).

arranged according to Dynasties and Dates.—*contd.*

Contents and remarks

Grant of the village Bidirakôṭe in Keregôḍanâḍ, first as *Śivapura* and later as *Sômanâthapura* for the benefit of Vîraśaivas by Malleyanâyaka and Sômeyanâyaka and later by Vîramallayya who committed some kind of self-torture and gained the village. A peculiar condition of the grant was that the land should descend to the daughters, wives and the children of the female servants of the donees.

Records the gift of the village Vengere to the Śringêri guru Narasimhabhâraṭi, disciple of Râmachandrabhârati, a disciple of Gôvindabhârati for the dîpârâdhane of Śâradâmbâ in the Matt.

Records a visit of the king to Śringêri to have a *darśana* of Vidyâtîrtha-śrîpâda and the grant by him of certain lands bringing an annual revenue of 360 varahas in Keluvaḷḷi in Sâtaḷigenâḍ for the services of the matt and the *bhikshe* of the yatis.

Refers to the various grants made to the Śringêri Matt by Hiriya Hariyappoḍeyar, Bukkarâya, and Chikka Bukkarâya and the division of them into vṛittis. This also refers to an invitation sent by king Bukka I together with a nirûpa of *hiriya-śrîpâdangaḷ* to Vidyâraṇya at Benares and the return of Vidyâraṇya first to Vijayanagar and later to Śringêri accompanied by the king.

Records the gift of the village Beḷuguḷa in Chikka Koḍanâḍu in Âraga-venṭheya to Sûrappa and Kṛishṇadêva, disciples of Vidyâraṇya-śripâda, by the king. Harihara II is described as having gained *jñânasâmrâjya* unattainable by other kings, by the favour of Vidyâraṇya.

Records the establishment of an agrahâra named Vidyâraṇyapura by the king on the death of the sage Vidyâraṇya (*paripûrṇarâdalli*).

Records the gift of the village Bhânuvaḷḷi in the Âraga kingdom to a Brahman Mâdhavendra by the king.

Records some grant of taxes to Râyaḍe Sômeyaḍe Kêtâḍe, *sthânika* of the temple of Sômayyadêvaru of Chidruvaḷḷi.

List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
162	27	S' 1353, Virôdhikṛit sam. Mâgha ba. 30, Saturday with the constellation Dhanishṭhâ and solar eclipse (2nd February 1432).	Dêvarâya (II) ....
155	26	S' 1354 Parîdhâvi, Âshâḍha śu. 12 Gu. (July 10, 1432 Thursday).	Dêvarâya II ....
246	47	Îśvara, Âśv. śu. 10 (24th September 1517 ?).	Sâḷuva Gôvindarâja Ayya ....
245	46	Ś 1510 Sarvadhâri sam. Phâl. ba. 5 (25th February 1589).	Venkaṭapatirâya I ....
260	55	Ś 1518, Durmukhi sam, Âshâ. śu. 15, Saturday, (25th September 1596, Saturday).	Mahâmaṇḍalêśvara Râmarâja Tirumalarâya-ayya-dêva-mahâ-arasu (Governor.)
272	66	Ś 1520 Viḷambi sam. Śrâ. ba, 3. (August 9, 1598, A.D.)	Venkaṭapati I ....
183	29	Ś 1582, Plava sam. Kâr. su. 15, (27th October 1661, A.D.)	Śrîrangarâya ....

arranged according to Dynasties and Dates.—*contd.*

Contents and remarks

Records the gift of the villages Keḷagundaṇi and Kaigai in the Goa kingdom by the king to the jagadguru Purushôttamâraṇya Yatîndra to provide for food offerings to the god Râmachandra and for the worship of the god Mahâbala and for the maintenance of the matt and the feeding of the Brahman dependants. The engraver is named Varadapâchârya. About the donor Dêvarâya II it is said that his mother Nâraṇadêvi was a devotee of Vishṇu. The god Mahâbala referred to herein is evidently the god of that name worshipped in the sacred place Gôkarṇa. No reference is made to the Śringêri Matt.

Records the grant by the king, of the village Manjugaṇi in the Honnâpura kingdom to the Jagadguru Purushôttamâraṇya-yatîndra, an ornament of the Ânandavâla-parishad, to provide for the food offerings for the god Râmachandra. No reference is made to Śringeri. It is difficult to determine exactly whether this Purushôttamâraṇya is the same as Purushôttamabhârâti, a pontiff of the Śringêri Matt or one of his disciples named as such or a guru of the Râmachandrâpur matt which has spiritual jurisdiction in Gôkarṇa and has Râmachandra as the principal deity worshipped in the matt.

Records the grant of the village Bâguḷi for services in the temple of Bhujaṅgêśvara.

Records the grant of the village Kollagauṇḍanapura, a hamlet of Ummattûr for the temple of Bhujaṅgêśvara by Kâlântaka Voḍeyar.

(Fragmentary). Records some grant by Jakkaṇṇanâyaka, son of Gutinâyaka of Nagarûr.

Records the gift of Muḍukanapura, a village in Chiduruvaḷḷisthaḷa by Devarâya Voḍeyar, son of Jagadêvarâya Voḍeyar (Governor of Channapaṭṇa?) to Śivayôgi Voḍeyar as *pallakki-umbaḷi-koḍagi.*

Records the gift of the village Jalagaramâni Sûrâpura by the king at Bêlûr to the guru of Muḷuvây named Kṛishṇânanda, disciple of Sachchidânanda, for the worship of the god Gôpalasvâmi in the matt. The matt in question is known as the Bhâgavata-Sampradâya Matt and has its headquarters at Muḷabâgal in Tîrthahaḷḷi Taluk, Shimoga District.

List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
			CHENNAPAṬNA CHIEF.
256	50	Pârthiva sam. (1585 A.D.)	Ankuŝarâya ....
			KEḶADI.
172	28	Ś 1552, Śukla sam. Pushya ŝu. 10 (15th December 1629). Pramôda sam. Bhâdrapada ba. 2, (13th September 1630 A.D.)	Vîrabhadra Nâyaka ....
189	30	Ś 1652, Saumya sam. Śrâv. ŝu. 15 (July 28, 1729, A.D.)	Sômaŝêkhara Nâyaka ....
			COORG.
228	34	Ś 1678, Dhâtu sam. Chai. ba. 5, Sô. (19th April 1756).	Hâlêri Vîrappa Voḍeyar ....
			JUGALI.
231	35	Ś 1707, Viŝvâvasu, Mâr. śu 6. (7th December 1785.)	Jugaḷi Basavappa Nâyaka ....
			MYSORE.
252	49	Ś 1585, Śobhakrit, Âshâ. śu. 12, Sô. (July 6, 1663 A.D.)	Dêvarâja Voḍeyar ....
200	31	Ś 1659, Paingaḷa Âshâ. ŝu. 15, Śu. (1st July 1737).	Immaḍi Kṛishṇarâja Vaḍeyaraiyanavaru-(Kṛishṇarâja II.)

Contents and remarks

Records the grant of *maduveya-sunka* (marriage-tax) in the village Hasgâvi by Bayiraṇṇa Voḍeyar under the orders of the donor for the worship of the god Chennigarâya.

Records the gift of the village Chauḍiseṭṭikoppa and Gorugadde in Paṭṭuguppe-sime to the Śringêri guru Sachchidânanda-bhârati for the maintenance of a temple of Venkaṭêśvara at his matt in Paṭṭuguppe village and of the *satra* thereat.

Records the grant of some lands by the king at the instance of Nirvâṇayya to Chennaṇṇa for the maintenance of Chandraśêkharapura Agrahâra and some temples built by his father.

Records the gift of the village Koḍalimandesthaḷa by the Chief to the Śringêri guru Abhinava Sachchidânanda Bhârati to provide for special services on Vijaya Daśami day for the deities Vidyâśankara, Śâradâmbikâ and Chandramauḷêśvara in the Matt.

Records the gift of the village Khasâpura in Harikebali, Kundûr-paṭṭadi of Koṭṭur-sîme of Kogaḷe-veṇṭe for the *dîpârâdhana* and services of the gods in the matt.

Records the gift by the king, of the village Kaudle with 6 hamlets to certain Brahmans (not named) for the spiritual benefit of his ancestors.

Records the grant of 6½ varahas every year out of the pay of certain officials including Devarâjaiya Arasu of Mûgûr, *Gurikâr* of Sakharepaṭṇa to Sachchidânanda-bhârati, guru of Śringêri Matt to provide for the expenses of *Vyâsapûje* and Śankarâchârya's *ârâdhana* in the Matt at Bêlûr belonging to the Śringêri Matt.

List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
261	56	Ś 1682, Vikrama, Jyêsh. ṡu. 15. (May 29, 1760 A.D.)	Kṛishnarâja Vaḍeyaraiya (Kṛishṇarâja II.)
126	10	Chitrabhânu sam. Âshâ. ṡu. 1. (20th June 1822 A.D).	Kṛishṇarâja Vaḍeyar (III) ....
127	13	Ś 1776 Ânanda, Śrâ. ṡu. 1, Bu. (26th July 1854, A.D.)	Śrî Kṛishṇarâja-Kaṇṭhîrava (Kṛishṇarâja Voḍeyar III).
125	7	Do (About 1830 A.D.)	Kṛishṇarâja Voḍeyar. (Kṛishṇarâja Voḍeyar III).
128	15	....	Do ....
125	8	....	Do (not named) ....
126	9	....	Do ....
126	11	....	Do ....
129	17	....	Do ....
129	18	....	Do ....
129	16	....	Do ....
			ŚRINGERI MATT GURUS.
131	22	Ś 1524 Subhakrit Vaiṡ. śu. 15, Sô. (26th April 1602).	Narasimhabhârati, Guru of Ṡringêri Matt.

arranged according to Dynasties and Dates.—*contd.*

Contents and remarks

Records the *kraya-bhûdâna-ŝâsana* (charter of sale of land) of the village Kalidêvanahaḷḷi in Nâgamangala-sthala by the king to Kṛishṇaiya and Gôvindaiya for the price of 2117 varahas.

Records the presentation of a silver stand by the king for the god Chandramauḷêŝvara in the Śringêri matt.

Records the gift of a golden *palanquin* by the king to Narasimhabhârati, guru of the Sringêri Matt.

Records the gift of a silver vessel (*Balipâtre*) to the gcd Mallikârjuna (at Śringêri).

Records the gift of the gold tiara to the Śringêri Matt by the king.

Records the gift of a silver plate shaped like a leaf of the *Aŝvattha* tree to the Śringêri Matt by Bâḷe Ars.

Records the gift of a silver pot to the Śringêri Matt by Dyâvavve of Kṛishṇavilâsa Sannidhâna.

Records the gift (of a silver plate) to the Śringêri Matt by the queen Samukha-toṭṭi-sannidhânadavaru (Muddukrishṇâjammaṇṇi).

Records the gift (of a golden cup inlaid with rubies) to the same matt by the same queen.

Records the gift (of a golden cup inlaid with diamonds) to the same matt by the queen known as Madana Vilâsa toṭṭi Sannidhânadavaru (Muddulingamma.)

Records the gift (of a jewelled golden pândân) by the queen known as Chandravilâsa-sannidhâna-Ammanavaru (Basavâjammaṇṇi).

Records the setting up of a lingam called Râmeŝvara in the memory of his guru, by Narasimhabhârati.

List of Inscriptions published in the Report,

Page number in the Report	Inscription number in the Report	Date	Ruler
			JAMKHANDI.
128	14	Ś 1810 Sarvadhâri, Mâr. śu. 14, (17th December 1888).	Râmachandra Paṭavardhana, Chief.
			PRIVATE.
122	3	Ś 1082, Vikrama, Kumbha śu. 10, Bṛi. (18th February, 1160 A.D.?)	....
130	20	Ś 1673, Jaya, Nija Vaiś. śu. 10, (21st May 1774, A.D.?)	....

The rest of the inscriptions are neither fully dated nor do they belong to definite

arranged according to Dynasties and Dates—*concld.*

Contents and remarks

Records the gift of a silver *pîṭha* (seat) to the Śringeri guru named Sachchidânanda Śivâbhinava Nṛisimhabhârati, by the chief.

Records the gift of certain lands in Suḷḷigoḍu by Marisetṭi to the *basadi* and also the agreement of certain merchants to pay a certain tax on their wares for the same basadi.

Records the consecration of the image of Basavaṇṇa on the above date.

dynasties.

APPENDIX A.

Conservation of Monuments.

In the year 1932-33.

(Based on the Annual Report of the Government Architect, Bangalore.)

About 45 monuments were inspected by the Government Architect as well as the Architectural Assistant and inspection notes on these were forwarded to the Deputy Commissioners concerned for taking needful action. A list of the monuments inspected is appended as Annexure "A."

Very few inspection reports were received from the Revenue Sub-division Officers during the year. The local officers may be instructed to make frequent inspections of these monuments and send up periodical reports of their condition, etc. It will be in the interest of these monuments if the local officers took greater personal interest in the up-keep of the institutions within their jurisdiction.

Proposals for the renovation of the following monuments were received and were under scrutiny:—

Sōmanātha temple at Suttūr

Kalyāṇi at Hulikere.

The proposals sent up to Government regarding the reclassification of ancient monuments were under the active consideration of Government and the rules under the Ancient Monuments Preservation Regulation were passed and published.

The Muzrai Department have published the manuals as already indicated in the last year's report and illustrations required for the following temples called for by them were prepared and furnished:—

1. Śrī Kaḷasēśvara temple at Kaḷasa, Muḍgere Taluk.
2. Cheluva-Nārāyaṇa temple at Mēlkōṭe.

The work of erecting notice boards in front of monuments did not make any progress as no funds could be provided in the Budget for the purpose.

The following monuments were declared "Protected" under the Ancient Monuments Regulation:—

1. Basavēśvara temple at Basavanaguḍi } Bangalore City.
2. Mallikārjunēśvara temple at Malleswaram } Bangalore City.

Statements of monuments dealt with under the Regulation during the year together with details wherever possible, of expenditure incurred for the repair and maintenance of monuments is given below:—

Tipu Sultan's Palace, Bangalore.	The monument continued to be in charge of the Education Department for holding the Sanskrit College. Plans and estimates for constructing a new building for the College were prepared and sanctioned.
Chennakēśava temple at Belur, and Hoysaḷēśvara temple at Halebīd.	The renovation work was continued for both these monuments and the temporary establishment sanctioned for this work was kept busy throughout the year.

The following amounts were spent during the year for the repair and annual maintenance of the major Muzrai institutions:—

Jain Basti at Niṭṭūr, Gubbi Taluk ...	Rs.	3,601	0	0
Lakshmīnārāyaṇa temple at Anati, Channarayapatna Taluk.	,,	832	0	0
Kalanāthēśvara temple at Āraga, Tirthahalli Taluk ...	,,	1,437	0	0
Aghōrēśvara temple at Ikkeri, Sagar Taluk	,,	2,044	0	0
Kōṭe Āñjanēya temple at Shimoga	,,	2,940	0	0
Bhōga-Nandīśvara temple at Nandi	,,	743	0	0
Ṛishyaśṛiṅgēśvara temple at Kigga	,,	2,000	0	0

Kannambāḍiamma temple at Periyāpaṭṇa ...	... Rs.	7,516 0 0
Lakshmī-Narasimha temple at Huṇsur ...	... ,,	4,827 0 0

ANNEXURE A.

List of monuments which were inspected during the year 1932-33 :—

Bangalore District ...	Tippu Sultan's Palace at Bangalore
	Venkaṭaramaṇa temple ,,
	Cenotaph ,,
	Syed Ibrahim's Tomb at Channapatna
	Akhalsha Khadri Darga ,,
	Timmapparaj Urs Mansion ,,
	Fort Door ,,
	Appramēyasvāmi temple at Maḷūr
	Kailāsēśvara temple ,,
Mysore District ...	Anantapadmanābha temple at Būdanūr
	Kāśi Viśvēśvara temple ,,
	Webb's Monument at Frenchrocks
	Daria Dowlat at Seringapatam
	Obelisk Monument ,,
	Gumbaz ,,
	Jumma Masjid ,,
	Ranganātha temple ,,
	Kēśava temple at Sōmanāthapur
	Vyāsarāya-svāmi Mutt at Sōsale
	Vaidyēśvara temple at Talkāḍ
	Kīrtinārāyaṇa temple ,,
	Śrīkaṇṭēśvara temple at Nanjangud
	Sōmēśvara temple at Suttūr
Hassan District ...	Kēśava temple at Bēlūr
	Hoysaḷēśvara temple at Haḷebīḍ
	Kēdārēśvara ,, ,,
	Bastis ,,
	Īśvara temple at Arsikere.
	Kēśava and Sōmēśvara temples at Hārnahaḷḷi
	Narasimha temple at Jāvagal
	Narasimhasvāmi temple at Nuggihaḷḷi
	Sadāśiva temple ,,
Kolar District ...	Kōlāramma temple at Kolar
	Sōmēśvara ,, ,,
	Makbara ,,
	Sōmēśvara temple at Kuruḍumale
	Hydervali Darga at Muḷbāgal
	Śrīpādarāya Bṛindāvan ,,
	Venkaṭaramaṇa temple at Ālambgiri
	Amaranārāyaṇa temple at Kaivāra
Kadur District ...	Vīranārayaṇa temple at Beḷavāḍi
	Kaḷasēśvara temple at Kaḷasa.

APPENDIX B.

Additional list of photographs taken during the year 1931-32.

Sl. No.	Size	Description	View	Village	District
*105	12″×10″ ...	Channakesava temple ...	Ceiling ...	Belur ...	Hassan
106	Do ...	Do ...	Do ...	Do ...	Do
107	Do ...	Do ...	Do ...	Do ...	Do
108	Do ...	Do ...	Image of Kesava ...	Do ...	Do
109	Do ...	Do ...	Parijataharana ...	Do ...	Do
110	Do ...	Do ...	Narasimha Pillar ...	Do ...	Do
111	Do ...	Do ...	West view ...	Do ...	Do
112	Do ...	Do ...	North niche: Front view.	Do ...	Do
113	Do ...	Do ...	Do side view ...	Do ...	Do
114	10″×8″ ...	Do ...	Trivikrama ceiling ...	Do ...	Do
115	12″×10″ ...	Do ...	Vasudeva pond ...	Do ...	Do
116-117	8½″×6½″ ...	Do ...	Horses' friezes ...	Do ...	Do
118-119	Do ...	Do ...	Lions' do ...	Do ...	Do
120-121	Do ...	Do ...	Elephants' do ...	Do ...	Do
122	Do ...	Do ...	South niche ...	Do ...	Do
123-136	6½″×4¾″ ...	Do ...	Elephants and Lions' friezes.	Do ...	Do
137-164	Do ...	Do ...	Wall images ...	Do ...	Do
165-183	Do ...	Do ...	Torana images ...	Do ...	Do
184-195	Do ...	Do ...	Mohini do ...	Do ...	Do
196-206	Do ...	Do ...	Railing do ...	Do ...	Do
207-232	Do ...	Do ...	Scroll do ...	Do ...	Do
233	12″×10″ ...	Kappechannigaraya temple ...	North-west view ...	Do ...	Do
234	Do ...	Do ...	South-west view ...	Do ...	Do
235	10″×8″ ...	Do ...	Kesava figure ...	Do ...	Do
236	12″×10″ ...	Viranarayana temple ...	North-east view ...	Do ...	Do
237	10″×8″ ..	Do ..	Do ...	Do ...	Do
238	Do ...	Do ...	Viranarayana figure ...	Do ...	Do
239	8½″×6½″ ...	Do ...	Bhagadatta and Bhima fighting.	Do ...	Do
240	Do ...	Do ...	View of Vishnu Samudra.	Do ...	Do
241	12″×10″	Do ...	Do ...	Do ...	Do
242	Do ...	Hoysalesvara temple ...	Karnarjuna Yuddha ...	Halebid ...	Do
243	Do ...	Do ...	Do ...	Do ...	Do
244	Do ...	Do ...	Rama-Ravana do ...	Do ...	Do
245	Do ...	Do ...	Abhimanyu do ...	Do ...	Do
246	Do ...	Do ...	Scroll frieze ...	Do ...	Do
247	Do ...	Do ...	Do ...	Do ...	Do
248	Do ...	Do ...	Niche ...	Do ...	Do
249	Do ...	Do ...	Central niche ...	Do ...	Do
250	Do ..	Do ...	Do doorway ...	Do ...	Do
251	Do ...	Do ...	Samudra mathana ...	Do ...	Do
252	Do ...	Do ...	Sukracharya frieze ...	Do ...	Do
253	Do ...	Do ...	Saptatalachchedana ...	Do ...	Do
254	Do ...	Do ...	East Middle view ...	Do ...	Do
255	Do ...	Do ...	Gajendra Moksha, etc. ...	Do ...	Do
256	Do ...	Do ...	Makara frieze, etc. ...	Do ...	Do
257-301	8½″×6½″ ...	Do ...	Wall images ...	Do ...	Do
302	Do ...	Do ...	Swan frieze ...	Do ...	Do
303	Do ...	Do ...	Makara do ...	Do ...	Do
304	Do ..	Do ...	Railing do ...	Do ...	Do
305-307	Do ...	Do ...	Elephant do ...	Do ...	Do
308-312	Do ...	Do ..	Mythological frieze ...	Do ...	Do
313	Do ...	Do ...	Lion do ...	Do ...	Do
314	Do ...	Do ...	Big bull ...	Do ...	Do
315-329	6½″×4¾″ ...	Do ...	Wall images ...	Do ...	Do
330-339	Do ...	Do ...	Elephant frieze ...	Do ...	Do
340-344	Do ...	Do ...	Lion do ...	Do ...	Do
345-346	Do ...	Do ...	Horse do ...	Do ...	Do
347	Do ...	Do ...	Mythological frieze ...	Do ...	Do
348	12″×10″ ...	Kedaresvara temple ...	Doorway of South Garbhagriha.	Do ...	Do
349-364	10″×8″ ...	Do ..	Wall images, etc. ...	Do ...	Do
365-370	Do ...	Do ...	Mythological frieze ...	Do ...	Do
371-386	8½″×6½″ ...	Do ...	Wall images ...	Do ...	Do
387-389	Do ...	Do ...	Mythological friezes ...	Do ...	Do
390-392	Do ...	Do ...	Lion do ...	Do ...	Do
393-394	Do ...	Do ...	Horse do ...	Do ...	Do
395-400	6½″×4¾″ ...	Do ...	Wall images ...	Do ...	Do
401-403	Do ...	Do ...	Mythological frieze ...	Do ...	Do
404	Do ...	Do ...	Elephant ...	Do ...	Do
405	10″×8″ ...	Parsvanatha basti ...	Side view ...	Bastihalli ...	Do
406-408	Do ...	Do ...	Ceiling ...	Do ...	Do
409	6½″×4¾″ ...	Do ...	Yaksha ...	Do ...	Do
410	Do ...	Do ...	Female figure ...	Do ...	Do
411	12″×10″ ...	Santinatha and Adisvara bastis ...	View ...	Do ...	Do

* Numbers are continued from Appendix 'B' of M.A. R. 1932.

APPENDIX B.

List of photographs taken during the year 1932-33.

Sl. No.	Size	Description	View	Village	District
1	12″×10″	Kesava temple	Front view	Somanathapur	Mysore
2	Do	Do	South-east view	Do	Do
3	Do	Do	Details of friezes	Do	Do
4–29	Do	Do	Mythological friezes	Do	Do
30	10″×8″	Do	East view	Do	Do
31–72	Do	Do	Mythological friezes	Do	Do
73–74	8½″×6½″	Do	Large images below platform	Do	Do
75–91	Do	Do	Do on the wall	Do	Do
92–94	Do	Do	Views of towers	Do	Do
95–105	Do	Do	Elephant, horse, camel, swans, scroll friezes and railing.	Do	Do
106	Do	Do	Top portion of inscription.	Do	Do
107–121	6½″×4¾″	Do	Figures on railing	Do	Do
122–138	Do	Do	Large images on the wall.	Do	Do
139–145	Do	Do	Different views of the temple.	Do	Do
146–155	Do	Do	Elephant, etc., friezes	Do	Do
156	Do	Do	Figures in front of north tower.	Do	Do
157–172	12″×10″	Lakshminarayana temple	Mythological friezes	Hosaholalu	Do
173–186	8½″×6½″	Do	Large wall images	Do	Do
187–188	Do	Do	Figures in front of towers.	Do	Do
189–190	6½″×4¾″	Do	Figures on railing	Do	Do
191	Do	Do	Swans frieze	Do	Do
192–199	Do	Panchalingesvara temple	Wall images	Govindanahalli	Do
200–209	12″×10″	Lakshminarasimha temple	Large wall images	Nuggihalli	Hassan
210–213	Do	Do	Mythological friezes	Do	Do
214–235	8½″×6½″	Do	Large wall images	Do	Do
236–239	6½″×4¾″	Do	Do	Do	Do
240–243	8½″×6½″	Sadasiva temple	Images	Do	Do
244–245	6½″×4¾″	Stone mantapa near pond	Dvarapalakas	Do	Do
246	12″×10″	Santinatha basti	Front ceiling	Jinanathapura	Do
247–252	6½″×4¾″	Do	Wall images	Do	Do
253	10″×8″	Akkanabasti	Image	Sravanabelagola	Do
254	Do	Do	Garbhagriha doorway	Do	Do
255	Do	Do	Sukhanasi do	Do	Do
256	Do	Do	Side view	Do	Do
257–258	6½″×4¾″	Do	Figure of Yaksha and Yakshi.	Do	Do
259	12″×10″	Kirtinarayana Temple	North-west view	Talkad	Mysore
260	Do	Do	Interior view	Do	Do
261	Do	Do	Image	Do	Do
262	10″×8″	Do	North-east view	Do	Do
263	Do	Do	West view	Do	Do
264	6½″×4¾″	Do	East view	Do	Do
265	12″×10″	Vaidyesvara temple	Front view	Do	Do
266	Do	Do	Doorway with dvarapalakas.	Do	Do
267	Do	Do	South side view	Do	Do
268	Do	Do	North side view	Do	Do
269-270	8½″×6½″	Do	Figures in navaranga	Do	Do
271	Do	Do	North-east wall	Do	Do
272-279	6½″×4¾″	Do	Wall images	Do	Do
280	Do	Do	Chamunda figure	Do	Do
281	Do	Do	North-east wall	Do	Do
282-283	Do	Do	Parvati figure	Do	Do
284	Do	Do	Pillar in navaranga	Do	Do
285-286	12″×10″	Do	View of Gokarna pond	Do	Do
287	6½″×4¾″	Do	Do	Do	Do
288	Do	Patalesvara temple	View	Do	Do
289	Do	Maralesvara do	View	Do	Do
290	Do	Do	Vishnu figure	Do	Do
291	Do	Do	Pillar	Do	Do
292	12″×10″	Madhavamantri anekat	View	Do	Do
293-295	8½″×6½″	Do	Do	Do	Do
296	12″×10″	Mallikarjuna temple	Hill view	Muduktore	Do
297	8½″×6½″	Do	Do	Do	Do
298	Do	Do	South-west view	Do	Do
299-300	10″×8″	Amritesvara temple	Ceilings	Amritapur	Kadur
301-314	8½″×6½″	Do	Friezes	Do	Do
315	Do	Do	Floral design	Do	Do
316-332	6½″×4¾″	Do	Friezes	Do	Do

List of photographs taken during the year 1932-33—*contd.*

Sl. No.	Size	Description	View	Village	District
333	12″ × 10″	Lakshminarāsimha temple	South-west view	Bhadravati	Shimoga
334	Do	Do	North-west view	Do	Do
335	8½″ × 6½″	Do	Gopalakrishna image	Do	Do
336	Do	Do	Purushottama image	Do	Do
337	6½″ × 4¾″	Do	Vitthala figure	Do	Do
338	12″ × 10″	Aghoresvara temple	Inner doorway	Ikkeri	Do
339	Do	Do	North-west view	Do	Do
340	Do	Do	Bull mantapa	Do	Do
341	8½″ × 6½″	Do	North doorway	Do	Do
342-343	Do	Do	Pillars	Do	Do
344	Do	Do	View of linga	Do	Do
345	Do	Do	Figure of Sadasivaraya	Do	Do
346	Do	Do	Water spout	Do	Do
347	Do	Do	View of bull	Do	Dc
348	6½″ × 4¾″	Do	Figure of Shanmukha	Do	Do
349	Do	Do	Water spout	Do	Do
350	8½″ × 6½″	Ramesvara temple	Sukhanasi doorway	Nadkalsi	Do
351-352	6½″ × 4¾″	Do	Pillars in navaranga	Do	Do
353	...	Do	Chamundi figure	Do	Do
354	1½″ × 6½″	Mallikarjuna temple	North-west view	Do	Do
355-356	12″ × 10″	Virabhadra temple	Ceilings	Keladi	Do
357	8½″ × 6½″	Do	Interior view	Do	Do
358	Do	Do	Ganapati figure	Do	Do
359	Do	Do	Vastupurusha	Do	Do
360	6½″ × 4¾″	Do	Figures on the pillar	Do	Do
361	Do	Ramesvara temple	Interior view	Do	Do
362	12″ × 10″	Madhukesvara temple	Front view	Banavasi	Do
363	10″ × 8″	Do	Do	Do	Do
364	Do	Do	Interior view	Do	Do
365	Do	Do	Madhava figure	Do	Do
366	8½″ × 6½″	Do	Side view	Do	Do
367	6½″ × 4¾″	Do	View of bull	Do	Do
368	Do	Do	View of northern maha-dvara.	Do	Do
369	Do	Ramesvara temple	Side view	Do	Do
370	12″ × 10″	Kaitabhesvara temple	South view	Kuppattur	Do
371	Do	Do	Ceiling	Do	Do
372	12″ × 8″	Do	Interior view	Do	Do
373	8½″ × 6½″	Do	Front view	Do	Do
374	Do	Do	West view	Do	Do
375	6½″ × 4¾″	Do	View of Pillars	Do	Do
376	12″ × 10″	Tripurantakesvara temple	Sukhanasi doorway	Belgavi	Do
377	Do	Do	South doorway	Do	Do
378-379	Do	Do	Friezes	Do	Do
380	10″ × 8″	Do	Doorway of south shrine	Do	Do
381	Do	Do	View of mantapa	Do	Do
382	Do	Do	Saptamatrikas	Do	Do
383-384	8½″ × 6½″	Do	Perforated screen	Do	Do
385-386	Do	Do	Friezes	Do	Do
387-388	Do	Do	Friezes in front mantapa.	Do	Do
389	6½″ × 4¾″	Do	Chamunda figure	Do	Do
390	12″ × 10″	Kedaresvara temple	South view	Do	Do
391	10″ × 8″	Do	Front view	Do	Do
392	8½″ × 6½″	Do	Interior view	Do	Do
393	Do	Prabhudeva temple	South side view	Do	Do
394	Do	Pranavesvara temple	Garbha griha doorway	Talgunda	Do
395	Do	Do	Pillar and linga	Do	Do
396	Do	Do	North-west view	Do	Do
397	12″ × 10″	Hariharesvara temple	Navaranga doorway	Harihar	Chitaldrug
398	10″ × 8″	Do	Interior view of Mukha-mantapa.	Do	Do
399	Do	Do	Front view	Do	Do
400	8½″ × 6½″	Do	Harihara figure	Do	Do
401	Do	Do	Side view	Do	Do
402-403	6½″ × 4¾″	Do	Wall images	Do	Do
404	8½″ × 6½″	Goddess shrine	North-east view	Do	Do
405	Do	Isvara temple	Interior view	Anekonde	Do
406	Do	Do	Ceiling	Do	Do
407	6½″ × 4¾″	Do	Figure on railing	Do	Do
408	Do	Do	Pillar	Do	Do
409	12″ × 10″	Vidyasankara temple	Plan	Sringeri	Kadur
410	Do	Kesava temple	Plan	Somanathapur	Mysore
411-412	12″ × 10″	Fall of Saravati river	...	Gerusoppa	Shimoga
413-414	6½″ × 4¾″	Do	...	Do	Do
415	8½″ × 6½″	Lakshminarasimha temple	North-west view	Hole-Narsipur	Hassan
416	6½″ × 4¾″	Do	Pillar	Do	Do

List of photographs taken during the year 1932-33—*contd.*

Sl. No.	Size	Description	View	Village	District
417	8½″×6½″	Kesava temple	Wall images	Mosale	Hassan
418	6½″×4¾″	Do	Interior view	Do	Do
419	Do	Do	Yoganarasimha	Do	Do
420	Do	Do	Niche	Do	Do
421	8½″×6½″	Nagesvara temple	Niche figure	Do	Do
422-423	Do	Do	Wall images	Do	Do
424-425	6½″×4¾″	Do	Do	Do	Do
426	Do	Do	Interior view	Do	Do
427	Do	Do	Niche	Do	Do
428-429	12′×10″	Buchesvara temple	Ceilings	Koravangala	Do
430-432	8½″×6½″	Do	Wall images	Do	Do
433-441	6½″×4¾″	Do	Do	Do	Do
442-443	Do	Do	Niche figures	Do	Do
444	Do	Do	Pillar	Do	Do
445	Do	Do	Outside niche	Do	Do
446	8½″×6½″	Do	Viragal	Do	Do
447	Do	Nagesvara and Govindesvara temples	General view	Do	Do
448-449	Do	Do do	Doorways	Do	Do
450-453	10″×8″	Isvara temple	Outer views	Arsikere	Do
454	8½″×6½″	Do	Interior view	Do	Do
455	Do	Do	Garbhagriba doorway	Do	Do
456-458	Do	Do	Ceiling panels	Do	Do
459	Do	Do	Niche	Do	Do
460	Do	Do	Pillar (outside)	Do	Do
461	6½″×4¾″	Do	Do (inside)	Do	Do
462-463	Do	Do	Wall images	Do	Do
464	12″×10″	Lakshminarasimha temple	Ceiling	Harnahalli	Do
465	Do	Do	Doorway	Do	Do
466-468	8½″×6½″	Do	Wall images	Do	Do
469	Do	Do	Interior view	Do	Do
470	Do	Do	Sarasvati niche	Do	Do
471	6½″×4¾″	Do	Bhudevi figure	Do	Do
472-479	Do	Do	Wall images	Do	Do
480	Do	Do	Elephant frieze	Do	Do
481	Do	Do	Lakshminarasimha figure.	Do	Do
482-484	12″×10″	Somesvara temple	Ceilings	Do	Do
485-486	10″×8″	Do	Do	Do	Do
487	Do	Do	Interior view	Do	Do
488	Do	Do	View	Do	Do
489-490	8½″×6½″	Do	Wall images	Do	Do
491	Do	Do	Chamundi niche	Do	Do
492	6½″×4¾″	Do	Wall image	Do	Do
493-495	Do	Do	Views	Do	Do
496	Do	Gaurisankara temple	Ganesa figure	Do	Do
497	8½″×6½″	Kesava temple	Ceiling	Hullekere	Do
498	Do	Do	Interior view	Do	Do
499-500	Do	Do	Outer view	Do	Do
501	Do	Do	Sala group	Do	Do
502	6½″×4¾″	Do	Kesava image	Do	Do
503	Do	Do	South-east view	Do	Do
504	Do	Do	Elephant	Do	Do
505	Do	Do	Wall image	Do	Do
506	10″×8″	Do	Interior view	Aralaguppe	Tumkur
507-515	6½″×4¾″	Do	Wall images	Do	Do
516	12″×10″	Kallesvara temple	Ceiling	Do	Do
517	8½″×6½″	Do	Umamahesvara	Do	Do
518	Do	Do	Doorway	Do	Do
519	6½″×4¾″	Do	Side view	Do	Do
520-521	10″×8″	Lakshminarasimha temple	Outer views	Javagal	Hassan
522-527	8½″×6½″	Do	Wall images	Do	Do
528	Do	Do	Wall with friezes	Do	Do
529	Do	Do	Main image (Sridhara)	Do	Do
530-531	6½″×4¾″	Do	Friezes	Do	Do
532-533	12″×10″	Viranarayana temple	Ceiling	Belavadi	Kadur
534-537	8½″×6½″	Do	Wall images	Do	Do
538-539	Do	Do	Elephant frieze	Do	Do
540	Do	Do	Elephants	Do	Do
541	Do	Do	Railing panels	Do	Do
542	6½″×4¾″	Do	Wall image	Do	Do
543	Do	Do	Pillar	Do	Do
544	12″×10″	Chattesvara temple	Ceiling	Chatchathalli	Hassan
545	10″×8″	Do	Do	Do	Do
546-547	Do	Do	Views	Do	Do
548	6½″×4¾″	Ruined temple	Do	Do	Do
549	Do	Neolith in worship	...	Do	Do

List of photographs taken during the year 1932-33—*contd.*

Sl. No.	Size	Description	View	Village	District
550-551	8½″×6½″ ...	Pond ...	Niches ...	Hulikere ...	Hassan
552	Do ...	Do ...	View ...	Do ...	Do
553-554	12″×10″ ...	Hoysalesvara tample ...	Views of damaged portion.	Halebid ...	Do
555	Do ...	Do ...	Saptamatrikas ...	Do ...	Do
556	10″×8″ ...	Do ...	Ceiling ..	Do ...	Do
557-560	12″×10″ ...	View from Bennegudda ...	...	Do ...	Do
561-562	10″×8″ ...	Do ...	...	Do ...	Do
563	8½″×6½″ ...	Do ...	...	Do ...	Do
564	Do ...	View of fort wall ...	...	Do ...	Do
565	Do ...	Virabhadra temple ...	Side view ...	Do ...	Do
566	6½″×4¾″ ...	Do ...	Saiva Yogi ...	Do ...	Do
567	10″×8″ ...	Lakshmidevi temple ...	Distant view ...	Doddagaddavalli.	Do
568	Do ...	Do ...	Laksmi figure ...	Do ...	Do
569	8½″×6½″ ...	Do ...	Kali figure ...	Do ...	Do
570-571	Do ...	Do ...	Betala figures ...	Do ...	Do
572	Do ...	Do ...	West Entrance ...	Do ...	Do
573	Do ...	Do ...	Shrine ...	Do ...	Do
574	Do ...	Do ...	Wall ...	Do ...	Do
575-578	12″×10″ ...	Channakesava temple ...	Ceiling ...	Belur ...	Do
579	Do ...	Do ...	Garbhagriha doorway ...	Do ...	Do
580-588	10″×8″ ...	Do ...	Pillars ...	Do ...	Do
589	Do ...	Do ...	Ceiling ...	Do ...	Do
590	8½″×6½″ ...	Do ...	Front view ...	Do ...	Do
591-592	10″×8″ ...	Do ..	Ceilings in front of store room and kitchen.	Do ...	Do
593-595	12″×10″ ...	Kappechannigaraya temple ...	Views ...	Do ...	Do
596	10″×8″ ...	Do ...	Ceiling ...	Do ...	Do
597	Do ...	Do ...	Sukhanasi doorway ...	Do ...	Do
598-599	8½″×6½″ ...	Do ...	Front view ...	Do ...	Do
600	Do ...	Saumyanayaki shrine ...	View ...	Do ...	Do
601-602	Do ...	Do ...	Pillars of shrine ...	Do ...	Do
603	Do ...	Andal shrine ...	View ...	Do ...	Do
604-605	Do ...	Do ...	Pillars of Andal shrine ...	Do ...	Do
606	12″×10″ ...	Mallikarjuna temple ...	North view ...	Basaral ...	Mysore
607	Do ...	Do ...	South view of tower ...	Do ...	Do
608	Do ...	Do ...	Friezes in the south-east.	Do ...	Do
609	10″×8″ ...	Do ...	Ceiling ...	Do ...	Do
610	Do ...	Do ...	Interior view ...	Do ...	Do
611	Do ...	Do ...	West view of pillar ...	Do ...	Do
612-622	8½″×6½″ ...	Do ...	Details of friezes ...	Do ...	Do
623	Do ...	Do ...	Saptamatrikas ...	Do ...	Do
624	Do ...	Do ...	Figure of Mahishasura-mardini.	Do ...	Do
625	Do ...	Do ...	Surya figure ...	Do ...	Do
626	Do ...	Do ...	View of front porch ...	Do ...	Do
627	Do ...	Do ...	Naga and Nagini ...	Do ...	Do
628	Do ...	Do ...	Sala ...	Do ...	Do
629	Do ...	Do ...	Doorway ...	Do ...	Do
630	Do ...	Do ...	Ganesa figure ...	Do ...	Do
631	Do ...	Do ...	Wall images ...	Do ...	Do
632-639	6½″×4¾″ ...	Do ...	Do ...	Do ...	Do
640	Do ...	Do ...	Dvarapalaka figure ...	Do ...	Do
641	Do ...	Do ...	Bull ...	Do ...	Do
642	Do ...	Do ..	Elephant ...	Do ...	Do
643	Do ...	Do ...	Ganesa niche ...	Do ...	Do
644	Do ...	Do ...	Pillar ...	Do ...	Do
645	Do ...	Do ...	Horses ...	Do ...	Do
646	Do ...	Do ...	Pillar in front porch ..	Do ..	Do
647	Do ...	Do ...	Viragal ...	Do ...	Do
648	8½″×6½″ ...	Do ...	Do ...	Do ...	Do
649	Do ...	Channakesava temple ...	South-east view ...	Do ...	Do
650	12″×10″ ...	Isvara temple ...	Ceiling ...	Budanur ...	Do
651	Do ...	Do ...	Do ...	Do ...	Do
652	10″×8″ ...	Do ...	Front view ...	Do ...	Do
653	6½″×4¾″ ...	Do ...	Bull ...	Do ...	Do
654	Do ...	Do ..	Side view ...	Do ...	Do
655	Do ...	Do (new) ...	Shanmukha figure ...	Do ...	Do
656	Do ...	Do ,, ...	Ganesa figure ...	Do ...	Do
657	10″×8″ ...	Anantapadmanabha temple ...	Anantapadmanabha image	Do ...	Do
658	6½″×4¾″ ...	Do ...	Do ...	Do ...	Do
659	10″×8″ ...	Do ...	North view of tower ...	Do ...	Do
660	6½″×4¾″ ...	Do ...	South view of tower ...	Do ...	Do
661	Do ...	Do ...	South side ...	Do ...	Do
662	Do ...	Do ...	West view ...	Do ...	Do
663	Do ...	Do ...	Inscription stone ...	Do ...	Do
664	8½″×6½″ ...	Paravasudeva temple ...	Front view ...	Gundlupet ...	Do

List of photographs taken during the year 1932-33—*concld.*

Sl. No.	Size	Description	View	Village	District
665	8½″×6½″ ...	Paravasudeva temple ...	Side view ...	Gundlupet ...	Mysore
666	Do ...	Do ...	Interior view ...	Do ...	Do
667	Do ...	Do ...	Sukhanasi doorway ...	Do ...	Do
668	6½″×4¾″ ...	Do ...	Figure of a prince ...	Do ...	Do
669	Do ...	Do ..	Do ...	Do ...	Do
670	Do ...	Do ...	Do ...	Do ...	Do
671	Do ...	Ramesvara temple ...	Interior view ...	Do ...	Do
672	Do ...	Do ...	General view ...	Do ...	Do
673	8½″×6½″ ...	Vijayanarayana temple ...	Stone image of Paravasudeva.	Do ...	Do
674	6½″×4¾″ ...	Do ...	Metallic image ...	Do ...	Do
675	Do ...	Do ...	South-east view ...	Do ...	Do
676	Do ...	Do ...	Chikka Deva Raja Wodeyar.	Do ...	Do

APPENDIX C.

List of drawings prepared during the year 1932-33.

1.	Harnahalli	...	Somesvara temple	...	Ground plan.
2.	Amritapur	...	Amritesvara temple	...	Plan looking up.
3.	Do	...	Do	...	Ground plan.
4.	Hulikere	...	Pond	...	Plan.
5.	Bhadravati	...	Lakshminarasimha temple	...	Ground plan.
6.	Dorasamudra (Halebid)			...	Sketch map.

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